MAXIMUMROCKNROLL
PIRATE RADIO ISSUE
mmm... ARR ARR
JUNE
No. 181
DDI
DRUGGIES
BONECRUSHER
STILETTO BOYS
CELL BLOCK 5
ALL BETS OFF
GRAPEFRUIT
The NORMALS
SUMMERJACK
AND MUCH MUCH MORE...
YO RIP
HALITOSIS

SUBSCRIPTIONS: (postpaid prices)
- *U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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BACK ISSUES AVAILABLE:
Back issues 139, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157, 159-161, 166-180 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Hal MacLean

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS
- ANARCHUS/AK-47-split EP
- DISKONTO/ABUSE-split-10"
- PINK FLAMINGOS-Crippled Silence-CD
- V/A-Bacteria Sour Catalog Vol .2-2xEP
- V/A-Swedish Hardcore Comp-CD
- DEVOID OF FAITH-One Gene Away-10"
- FORWARD-While You Alive-CD
- RAIN ON THE PARADE-Body Bag-CD
- V/A-Bllleeeaaauuurrgghh!! A Music War-EP
- V/A-The Tribute to Kaaos-EP

ROBERT "THE LIMEY" MCKENZIE & JACQUELINE PRICHARD
- ELECTIC FRANKENSTEIN- LP/NO-TALENTS-EP
- FINAL CONFLICT/NO REASON-split EP
- DEVOID OF FAITH-One Gene Away-10"
- THE DIRTYS-It Aint Easy/Fuck-45
- SUBURBAN REFUGEE-EP/INNER CONFLICT-EP
- BAR FEEDERS/CROSSTOPS/SNUKA-live
- YOUNG LOSERS-Striking Out-EP
- THE SWINDLERS-First Issue-LP
- KISS OFFS-EP/MOT SQUAD-45
- DISGRUNTLED NATION-EP/BOILING MAN-EP

JEFF HEERMANN
- NO-TALENTS-What's In Yer Bag-EP
- ELECTRIC FRANKENSTEIN-LP
- DIRTYS-It Ain't Easy-45
- HIGHWAY STRIPPERS-Stories For Stags-EP
- US IMPOSSIBLES/WEIRD LOVEMAKERS-EP
- ARCH VILLIANS-We Hate Your Ugly Face-EP
- RADIO SHANGHAI-Pointless-EP
- 440's-Feel Alright-EP
- KISS OFFS-Deliver The Kiss That Kills-EP
- SWINDLERS-First Issue-LP

TOM HOPKINS
- DEVOID OF FAITH-One Gene Away-10"
- YOUNG LOSERS-Stiking Out-EP
- ANARCHUS/AK-47-split EP
- RADIO SHANGHAI-Pointless-EP
- V/A-Battle for the Airwaves-EP
- NO TALENTS-What's in your Bag?-EP
- V/A-Bllleeeaaauurrgghh! Music War-EP
- ADDICTION-Blind Soldiers-EP
- DEL TINOS-Go!Go!Go!-EP
- DISCONTO/ABUSE-split 10"

CAROLYN KEDDY
- RESINEATORS-CD/DIRTYS-45
- SWINDLERS-First Issue-LP
- US IMPOSSIBLES/WEIRD LOVEMAKERS-EP
- DANGERS-CD/ARCH VILLIANS-EP
- NECESSARY EVILS-live
- NO-TALENTS-What's In Your Bag?-EP
- YOUNG LOSERS-That's It-45
- V/A-Bllleeeaaaaurrrgggh! A Music War-EP
- FRACAS-EP/VALENTINES-45
- MASONICS-Down Among Dead Men-LP

DULCINEA LOUDMOUTH
- NO-TALENTS-EP/GRINNERS-EP
- THE MOORAT FINGERS-EO/DEL TINOS-45
- THE BOOZERS-Sixty Dollar Sixteenth-EP
- HIGHWAY STRIPPERS-Stories For Stoags-EP
- FRACAS-Scary Voodoo Thing-EP
- V/A-Killed By Death Vol 22-LP
- THE DIRTYS-EP/THE 440'S-EP
- V/A-Battle Of The Airwaves Vol 1-EP
- ELECTRIC FRANKSTEIN-LP
- CHEAP DATES/THE VECTORS-live

RAY LUJAN
- ANN BERETTA-Bitter Tongues-CD
- VIOLENT SOCIETY-Totally Fucked-EP
- VALENTINES-I Don't Wanna-45
- NO-TALENT-EP/WHIPPERSNAPPER-CD
- SCARED OF CHAKA-How To Lose-10"
- BASEMENT BRATS-I Hate It-45
- BONADUCES-CD/BODYJAR-CD
- US IMPOSSIBLES/WIERD LOVEMAKERS-EP
- MANGER/RAGGITY ANNE-split EP
- AVAIL-LP/HARD SKIN-LP

TIMOJHEN MARK
- DEMISE-End of a Era-CD
- DISKONTO/ABUSE-split 10"
- NO TALENTS-EP/HELLNATION-EP
- Y-Ali Bomaye-LP
- V/A-Blleeaaauurrgghh A Music War-EP
- DEVOID OF FAITH-One Gene Away-10"
- FORWARD-CD/HEIST-CD
- SVART SNö-Smock and Roll-LP
- V/A-Bacteria Sour Vol 2-2xEP
- PREPARATION H/HELLKRUSHER-split EP

MAXIMUMROCKNROLL

TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

ALLAN MCNAUGHTON

BEES 'N' B-MICE-Here And Now Performing...-EP	DEVOID OF FAITH-One Gene Away-10"
HARD SKIN-Hard Nuts And Hard Cunts-LP	INNER CONFLICT-Sehnsucht-EP
THE MUZZIES-Enter The Muzzies-EP	PINK KROSS-Tension Toy-EP
SCARED OF CHAKA-How To Lose-10"	SVART SNö-Smock 'N' Roll-LP
VIOLENT SOCIETY-Totally Fucked-EP	V/A-Bllleeeaaauuurrrrgghhh! A Music War-EP

RAIMUNDO MURGIA

THE VAYNES/PSYCHODELICS-split EP	TEMPLARS-Dans Les Catacombs-LP
THREATS-Wasted-LP	BRUISERS-Anything you want...-CD
V/A-Battle for the Airwaves-EP	CHOREA-Wir Konneu-EP
HARDSKIN-Hard Nuts and Hard Cunts-LP	DIE WUT-Flucht-EP
WORKIN' STIFFS/REDUCERS-live	BODIES/RANDOMS/ONE MAN ARMY-live

JAH NELL

THE WEIRD LOVMAKERS/U.S. IMPOSSIBLES-EP	COMETBUS-zine
BEHEAD THE PROPET-live	SCARED OF CHAKA-How to Lose-10"
THE NO-TALENTS-What's in your Bag?-EP	ELECTRIC FRANKENSTEIN-Teenage Shut down-LP
THE VALENTINES-Don't wanna go...-EP	YOUNG LOSERS-That's It-EP
MIDDLE FINGER RESPONSE-You Suck-EP	V/A-Killed by Death #40 & #41-LPs

BRUCE ROEHRS

THE TEMPLARS-Dans Les Catacombs-LP	ADDICTION-Blind Soliers-EP
BRUISERS-Authorized Bruisers-CD	BULLET PROOF-Generation Blowout-EP
CONDEMNED 84-The Boots Go Marching In-LP	DOOSH BAGS/RATED R-split EP
KRAWALLBRUDER-Strength Thru Oi-EP	LRF-The Rough & The Smooths-CD
DIE WUT-EP/PURE IMPACT-EP	V/A-Battle for the Airwaves Vol 1-EP

MAX WARD

DISKONTO/ABUSE-split 10"	Y-Ali Bomaye-LP
DEVOID OF FAITH-One Gene Away-10"	BOMBRAID-Destinations-LP
WARSORE/IRF-split EP	ANARCHUS/AK-47-split EP
SENSELESS APOCALYPSE-EP	HELLNATION-Thrash or Die-EP
MVD/EBOLA-split LP	CARCASS GRINDER/HASHDUM-split CD

RYAN WELLS

V/A-New Wave from the Heart-LP	V/A-Killed by Death Vol 22-LP
SKABS-Greatest Hits-EP	RADIO SHANGHAI-Pointless-EP
BEES 'N BMICE-Here and Now...-EP	DIRTYS-It Ain't Easy-45
SWINDLERS-First Issue-LP	YOUNG LOSERS-Striking Out-EP
NIG-HEIST-LP	NO TALENTS-What's in your Bag?-EP

REMA YOUNG & KENNY KAOS

GRINNERS-Girl from Outer Space-EP	DIRTYS-It Ain't Easy-45
NO TALENTS-What's in your Bag?-EP	YOUNG LOSERS-Striking Out-EP
RESINEATORS-CD	SWINDLERS-First Issue-LP
BUSHMEN-Down Home Girl-EP	HIGHWAY STRIPPERS-Stories for Stags-EP
HARD SKINS-Hard Nuts...-LP	BOOZERS-Five Years-EP

ZINE TOP 10

The Streets Are My Fucking Zine-#1	Saucy-#4
If The Bible Told You To Jump Off A Cliff-#2	Love & Rage-Vol 9 #1
My Moon Or More-#1	Cometbus-#42
Pour Some Sugar On Me-#11	Cooties-#7
We Dare Be Free-#1	Burn Hazard-#2

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#137/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk: Chess, Sun, etc".

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Superfly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots Of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk--MC5", "The Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk--The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots Of Punk--Instrumental R'n'R", "Roots Of Punk--The Damed".

#155/ Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#176/Jan '98. The Wongs, Jon Cougar Concentration Camp, Voorhees-Stalingrad-Armed With Anger, Upstairs People, Squidboy, Izgoy, Beltones, Scared Of Chaka, 1-4-5's, Ducky Boys, Skygrain, "Roots of Punk--Siouxsie & The Banshees, "Infoshops".

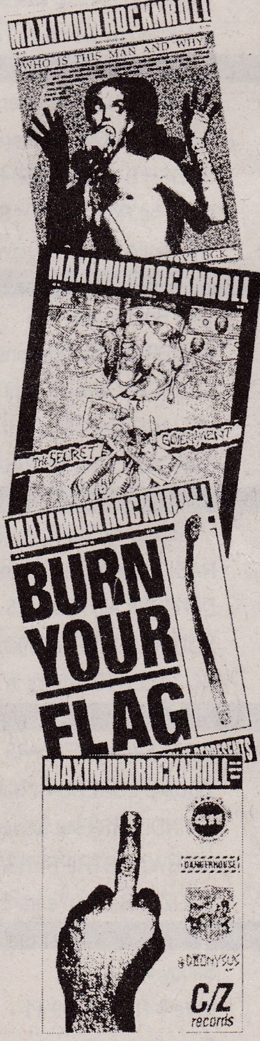
#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk--Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk--Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk--Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk--999", "Pirate Radio" special theme issue..



TO BOOK OR NOT TO BOOK...

Looks like the answer is not to book, at least this year.

Many people felt that BYOFL had outlived its usefullness and was being abused. Many others felt it was still quite helpful for bands and labels. But since nobody actually came forward and said they wanted responsibility for typing in all the listings, proofing them and organizing them for eventual layout, plus doing the mailorder on it, we declined as well.

We'll see next year if a responsible bunch of people or existing organization is ready to come forward and whether there's a strong enough grassroots call for another edition. If you're so inclined, send us a letter staing what your resouces are (in terms of computers and typing personnel) and why you'd like to share the job with us in 1999.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

HEADACHE RECORDS

NEW 7"

HEADACHE
RECORDS

$3 U.S.
$4 CAN.
$5 OVER.
7" E.P.

HEADACHE RECORDS
PO BOX 204
MIDLAND PARK NJ 07432
U.S.A.

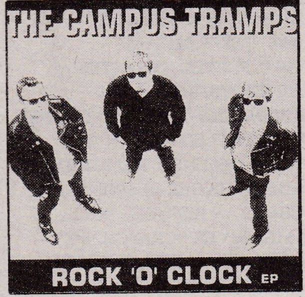
#43 THE CUFFS "Death by the bottle" E.P.

New! Four new prime blasts of N.J. Oi!
On red, gray, or black wax. Play Loud!

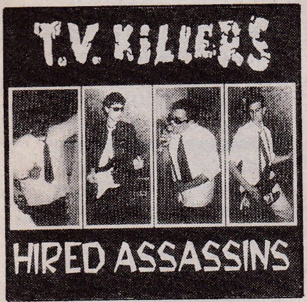
WALLABIES RECORDS

SPIDER BABIES-7"

THE MORNING SHAKES-7"

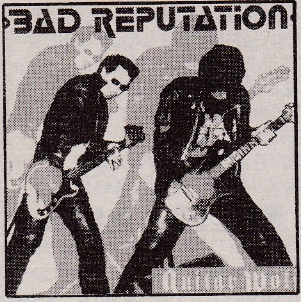


THE CAMPUS TRAMPS-7"



T. V. KILLERS-7"

GUITAR WOLF-7"



GUITAR WOLF vs STATICS split 7"

THE McRACKINS 'Get Crackin'"-7" / TONIGHT 'Search My Face"-debut 7"
BREADMAKERS vs PURITANS-split 7" / ENGINE BOO 'Havana"-debut 7"
THE NEW BOMB TURKS 'Professional Againster"-7"
mail order:7"=$6.00ppd-World/via Air, add.7"s=$5.00ppd, only cash

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Hello

Trepan Nation

Trepan Nation
"Banish Gods From Skies And Capitalists From Earth"
CD/LP HR020
CDs available now, for the LPs, you're going to have to wait awhile.

The Letterbombs "What The Hell Just Happened?!" 7" HR019

Oblivion/Apocalypse Hoboken split 7" HR017

HARMLESS RECORDS

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prices (ppd):
7" = $3.00
LP = $7.00
CD = $9.00
catalog = stamp
fancy catalog (w/pictures) = $1.00
checks/money orders to "Scott Thomson"—NOT Harmless

distributed by: Choke, Rotz, Cargo, Rhetoric, Revolver, 1,000 Flowers, and more...

Beach Recordings

¡PUNK, SKA, HARDCORE!

CDs are 7$ ea.

—HARDCORE FROM BEACH RECORDINGS—

—AND xLIFESENTENCEx—

The Dread Collection CD

Almost the entire vinyl repertoire from these 7 year Bay Area pogo punk veterans on one handy CD. Over 30 songs (73 + minutes)! Remixed and remastered!

THE DREAD

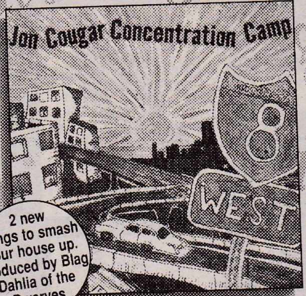
DUMMY UP

"DEATH TO FALSE METAL" COMP CD

Lots of punk bands doing 80's metal songs. Includes SCHLONG, YOUR MOTHER, KPF & more. **$7.00 PPD**

PROBE RECORDS x

it's the Swingin' Singles Collection



2 new songs to smash your house up. Produced by Blag Dahlia of the Dwarves

The U.K. has never sounded so goooood! On tour this summer

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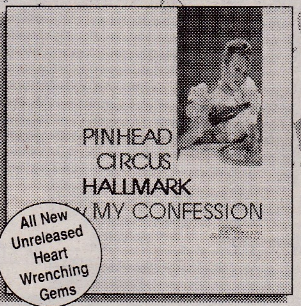

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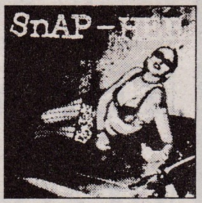

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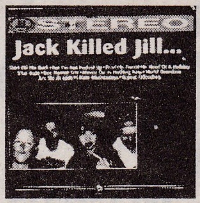

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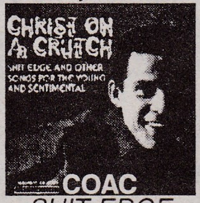

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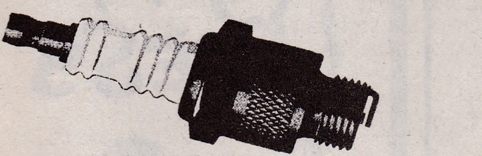

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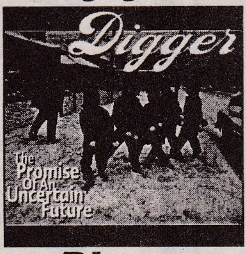

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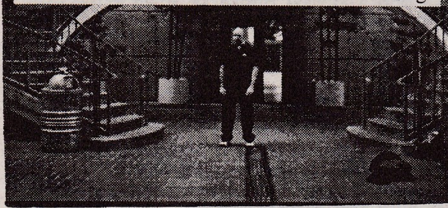

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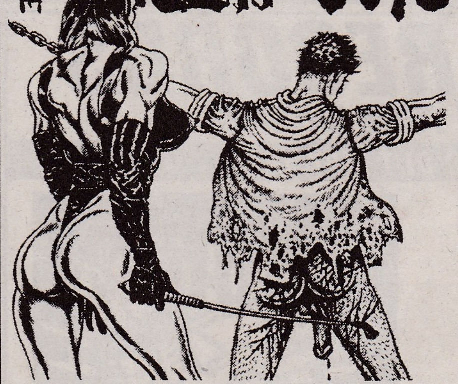

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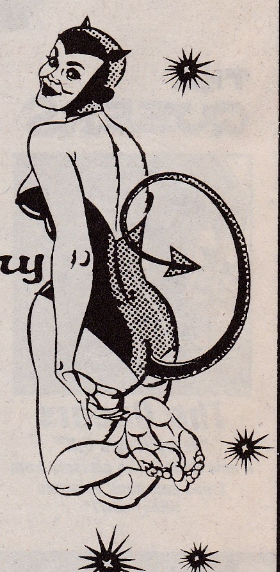

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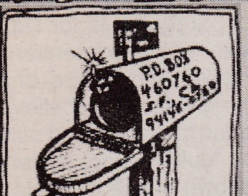


A Dear MRR and readers,

This letter is in response to the letter in issue #179 that accused our band, called the Dunderheads, as "home invading Nazis."

First off, this is bullshit. After researching the origin of this supposed zine, I found no copies of *Revulsion* or anyone who knows "Chloe." All the letter is, is an attempt at shit stirring, slander of us. Why no contact address, "Chloe"?

These guys are out of touch as they wrote the letter as though the band was still around—we're not. We broke up last summer. The lyrics they quoted are not ours. We would have not written lyrics like that, not even in a "tounge-in-cheek" sort. The Dunderheads on Outcast Records never sent a 7" to *Revulsion* to review.

"Nazis"?—yeah right. Our last guitarist is half black and has dreads. I'm half Jewish (thanks Mom!). "Home invaders"? I think "Chloe" is the one looking for trouble.

The Dunderheads were around for almost five years in Vancouver. During that time we played many benefits such as the Vancouver Detox/Drop-In Shelters, Anti-Fascist Info, AIDS Vancouver, The Women's Shelter, and Vancouver Rape Relief!

We played shows with "other Nazi bands" such as Defiance, Whorehouse of Representatives, Submission Hold, DOA, Destroy, etc. We've written countless politically/socially aware songs.

I have been reading MRR since issue #1. I have always enjoyed it and used it as a means of expression and communication. Unfortunately, there are some people out there who use it selfishly and write rhetoric about people who have been trying to do something positive in this world. Don't believe everything you read. If you need more information you can contact us through... Outcast Records, 2508 5th Ave., Suite 158, Seattle, WA 98121-1516 USA.

Our *real* 7" is available from this address. We use this contact as we don't have a PO Box at the moment. Oh, by the way, MRR reviewed our 7" in the May '97 issue (#168). Check it out!

Mark Dunderhead

B Dear MRR:

I've been noticing a trend in your zine review section lately. It seems as if most reviewers are wasting paper slamming zines for printing record reviews. I'll be the first person to defend a zine for adding music reviews to their content. You do see a lot of zines with very little content and tons of reviews. Usually, that's boring for anyone to read. I can understand that. But, I don't see how reviews can be a slam against any zine. Hell, if MRR axed its review section, it would probably lose half its readers. Besides a few of the columns, it's the only part of MRR I pay attention to anymore.

The fact of the matter is that smaller zines have an advantage over all the "big" punk/hardcore zines when it comes to record reviews. With only one or two people reviewing music, you can get a better feel for how they rate records. You can compare reviews, and you have a better understanding of the reviewer's tastes. Of course, if you read MRR on a regular basis, you become familiar with your reviewers. But, you have to pay attention, and I'm not so sure that many people do that.

Zines should be criticized for content, poor writing, boring design, and things of that nature. They shouldn't be criticized for including reviews in their content nor should they be praised for not including reviews. I understand that it is tedious to have to look at pages upon pages of reviews during the course of reviewing zines; however, most people don't read as many zines as your reviewers do. It's starting to perpetuate the myth that MRR is the "gospel" when it comes to record reviews, and I'm sure that isn't the intention.

Overall, I think the "zine scene" has improved by leaps and bounds. There are tons of excellent zines being produced on all kinds of subjects. A lot of people have been writing in complaining of the decline in MRR's content, a subject Felix Havoc addressed in his first column. I think that has a lot to do with all the quality zines being produced today. Instead of contributing to MRR, people are putting out their own fanzines and working on their own projects. To me, the inspiration for that is MRR's most noteworthy accomplishment, and I hope you see that as well. If you are disappointed with the content of MRR, do your own fucking zine! That's what this is all about. Thanks for the time, Ryan August/ *Blind To Faith* fanzine/ PO Box 771296/ Lakewood, Ohio 44107 USA.

Ryan,

For the most part, I think you're answering your own criticisms. Zines with little content and lots of reviews are criticized for their boring design and lack of creativity. As an ingredient in formula zine making, reviews (esp. music reviews) are way overdone. But people want to get free records so they keep foisting them on us. If making a boring shitty zine is worth the free stuff, then more power to those editors, but as zine reviewers we will keep calling lame zines lame.

On the other hand, zines with lots of reviews and interesting content, such as articles or good interviews, aren't being slagged (as much) for the piles of reviews. Maximum *has no shortage of reviews, but plenty of other stuff to read too. Jeff M.*

C Dear MRR,

I'm writing this letter with the hope that it will be published and my friend and I, who seem to discuss this often, will hear from others.

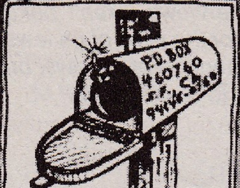
First, I must explain that I dig punk, but my awareness of it as a scene was quite limited. For example, I've just been turned on to *Maximum Rocknroll* and zines of such content only recently by a fellow prisoner. There are a number of reasons I can think of as to why I didn't get deeply into punk until now, but most are beside the point that prompted me to write.

See, what I can't figure out is why a lot of people who label themselves "punk," automatically depending on what type of punk they choose to be, issue themselves a group of people to dislike. Of course some people should be loathed, and so nobody thinks I'm contradicting myself (which I am), I mean politicians, corporate CEOs, and people of the established elite.

Am I missing some big point as far as punk is concerned? I mean after all punk rock is a lot of different things to a lot of different people. To some people punk rock is puking on each other. To some people punk rock is glory and brief moments of liberation in a distorted reality, like a warm spot in a cold pool. Shit, to some people, Elvis Costello is punk rock!

I don't know, maybe I sound like an asshole, because really I am an outsider to the scene. What brought myself and my friend together was anarchism. He's been into punk for a while, so it's worked its way into our discussions. As I said before, I like punk, it's not as if I've never listened to some punk bands.

This is where my friend and I came to a disagreement. I must ask you hardcores to keep reading after I make this next statement. I spent a lot of time following Phish around and I also love the Grateful Dead. But I'm not a fanatic or a closed minded junkie as many deadheads are. God, I feel like I'm confessing some grave sin. Anyway, one time I met some punks in a Greyhound station in Cleveland. I had an old Misfits shirt on and was trying to find my way home from a Phish show the night before. (I'm from Erie.) The reason I brought up my shirt is because, before I explained to this chick that I had been following Phish around, everything was cool. Right after I explained this to her she got all bitchy and stopped sharing her booze with me. This would not be the first or last time I encountered a prissy attitude from a punk regarding my love for Phish.



I just want to see if anyone can explain to me why punks seem to harbor ill feelings towards people who are also outcasts by social standards. Excluding the straight edge/ fascist element, I can't see why two groups of people don't understand and tolerate each other as comrades. It's like the white worker who won't go on strike with other co-workers simply because they're black, undermining all his own efforts. If ya got something to say let's hear it. Solidarity,
Aaron Krizanik/ CZ 8320/ 1600 Walters Mill Rd./ Somerset, PA 15510

MRR,

Cast aside all the names/labels/clicks and what does "punk" mean to you. Yeah your green spiked mohawk is cool, but what exactly has "punk rock" ever done for you and/or your hair? To me, punk has been a voice. Punk has opened my eyes to the world; given me energy, passion and courage! Punk has always seemed so... well, awesome. So,why is it that I (as well as many others) am becoming disillusioned? (I know I sound like some whiny emo-kid, but hear me out.)

Let me tell ya a story. One pleasant day I'm at an anti-fur rally with the local animal rights organization P.O.E.T. (whom I love for all their help and support!) and talking to a friend about the impending Los Crudos show. Suddenly, an idea hit me! Why didn't I take all this extra animal rights info, and set up something with Columbus Anti-Racist Action (who I had heard were appearing at the show)? I got in contact with some aquaintences, yadda yadda yadda, it's set. I'm thinking "Cool." "Cool."

Yeah, real fucking cool. So, the night (actually afternoon) of the show was upon us. I was pumped for not only the music and the bands, but the possibilities to reach out a message. Two people from ARA, a few of my friends, and myself get to the show *really* early and start setting up an info table. We laid all the stuff out in neat little sections and arrangements. We were all really excited. As expected the place filled up fast. Soon people were crowding all around the house...

No one paid us any attention. I started walking around handing out "Stop Racism" stickers and "Why Vegan?" flyers to anyone who would take them.

Funny thing. People with seven thousand Crass patches on their asses were flat out telling me to piss off with that "political bullshit." Am I really that annoying? Or was it deeper than that... Could it be that the majority of punk rockers are lazy, stupid, drunk ass, apolitical boobs who honestly don't give a damn about anyone except themselves and maybe the girl they're fucking this week!? I overheard two rather punk fellows making fun of fat people. I saw people that *work at McDonalds, wearing Conflict t-shirts, and making fun of "faggots" to some moron who's swilling down a 40 oz.!!!* What the hell! It makes me sad to say this but punk rock is fucked up. I find myself, though believing in the jist of "true punk," pretty much out of the scene. Yeah, I go to the occasional show, (and actually have a hell of a time), but that initial spark I felt in punk is *almost* dead. My
'zine is devoid of caricatures of *drunk punx*. All of those scenesters who disrespect me for wearing *Adidas* or *Wu-wear* better check yourself before you cause even more damage to the "scene."

Big ups to *real* punks like Sosh, Matt, Tiff., etc. etc. who knew the real me and still hung out. Much love to all of them (especially *Holly*! !)
Lewis Matthew Props/ *No Rest For The Wicked* fanzine/ 2113 Smoky Mill Rd./ Dublin, OH 43016/ veganyouth@hotmail.com

Maximum RnR:

Hey, I got to see my China article in the April issue. Thank you, you did a great job. We are already receiving letters from readers, and our community is very excited. We are in the process of starting our own bilingual zine which we plan on sending you when finished.

Unfortunately, upon reading my article, I realize that I made a mistake that I am very sorry about. I wrote about the representative Johnny from "Lao Dong" records. This is incorrect, his Hong Kong record company is called "Ling Lao" records. If you can print this correction in your next issue, I would highly appreciate it. Ling Lao has been very good to us here in Beijing, and we greatly appreciate them bringing punk bands to the mainland, so I really want their correct name to be out there.

Sorry for any trouble. Thanks again,
Anna Sophie / wangjx@ns.bj.senet.gov.cn

Hello MRR,

I just want to give my 2 cents on some letters that appeared in MRR #177. First, Steve (A Network of Friends) and Trev (Savage Amusement), here's a couple of suggestions for you if you are unhappy with MRR today: 1) Contribute stuff. If MRR isn't interesting to you anymore, then you only have yourself to blame. 2) If some of the columns bore you, then here's a novel idea: don't read them! 3) You don't have to read all the record reviews you know. Buy the records that interest you. Don't like what you hear? Then sell or trade those records. Do something about it.

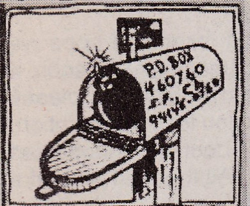
Second, this paragraph is for Dan XracetraitorX. Even though your intentions are noble, I still think that you are one seriously fucked up individual. You believe that Allah is the solution to all the world's ills yet you talk about "culture and society shoving down their own concepts of god and religion down our throats." Isn't calling everybody "numb" and then claiming that Allah is THE solution shoving it down our throats? I choose to be an atheist. By doing so, am I being "numb enough to the world's realities"? Are you arrogant enough to think that just because I don't believe in a god and that I indulge in some "distractions," this makes me "numb" and blissfully unaware of the hell that is going on in the world? Get off of your self-righteous throne! Allah is only *your* choice, *your* truth and not *the* truth. Is there such a thing as *the* truth? I don't know and I doubt that anyone of us will ever know. All we can do is just try to make a difference even if it is just a small one. By the way, how serious are you about this anyway? Like Tim said, you jumped from one thing to another. How long is this going to last? How many times have you changed your mind?

And what is this bullshit about "distractions"? Punk rock a distraction? OK. I'll agree with that. But aren't you a member of a band? Racetraitor? Music? Hellooo? Just because your music has a message doesn't mean that people understand and/or care for it. Did it ever occur to you that some of the people who go see your band play don't get it and don't care? Remember music, the distraction? Unless of course, you're petty enough to make each and every one of them pass some kind of test before they get in the club. You see Dan, like you said, music is a distraction and you are a part of it by being in a band! You're participating in the same thing that you're against! If you don't want your band to be considered as a mere "distraction," then put an end to Racetraitor and write a regular column in a political zine. You would sound a little more credible that way the next time you go on about the evils of "distractions."

And another thing, Steve, Trev and Dan, lighten the fuck up!
Michelle

MRR,

This is a response to the letter from Scott from GBH. Firstly I apologize for overreacting in my previous letter, saying you "kicked the shit" out of that girl in Birkenhead was a bit over the top, but I wrote that letter the day after that said night and was feeling very emotionally charged and probably let my heart rule my head a bit, so for that I am sorry. "Kicked the shit" is an overstatement, but that girl was definitely hit several times that night. I know,



because it happened right in front of me. I am not a liar, and I have no reason at all to do so. I just felt people needed to know what happened that night. By your own admission you were very drunk, so how can you be so sure of what happened? Whether it was an "accident" or not, she was definitely hit and that is what I have a problem with. As for some of the other stuff I said, a lot of that came from a third party so I probably shouldn't have said it unless I saw it (like the above incident). If any of that is untrue, I sincerely apologize, but I am certain of the thing my friends and I saw. We both have our own opinions about what happened and they're probably not going to change, but I was just disappointed in a band I used to like. Oh well, thanks for the Christmas card anyway.

Mark Magill/ Liverpool/ England/ Mark.Magill@pysgnosis.co.uk

Dear MRR/Ann Arkey,

I heard that I was in the gossip column for getting kicked out of the Li'l Bunnies for fucking a midget.

1.) I was attacked and bitten by a midget named Miranda, but that ain't got nothing to do with nothing. (No shit, ask Fat Floyd.)

2.) I got kicked out for smooching a 13-year-old mulatto transvestite in Portland. Of course, I was operating under the impression he was a 17-year-old skater chick. Luckily I found out she was a he before *before* sucking her dick—I ain't no fag bunny. (But I still got kicked out.)

Okie Bunny (white trash with drinking problem)

Radley Hirsch,

I'm hurt by the commentary you wrote implying bands are too stupid and lazy to make your life as a sound person easier. I moved to a small town in Illinois recently. I couldn't afford to live in my home state, California, and be in a touring band. I work as a waitress here for $2.75 an hour. Every cent I make goes into bare, minimum living and my band. I've built myself a rehearsal space and a small, 8 track studio so I could at least make some cheap recordings and practice the skills I so desperately need. I've learned how to repair and build my own cabinet because it costs about $1500 for a brand new one. I've learned how to intonate my old guitar. I learn new guitar riffs by watching other bands play and asking them afterward for a quick lesson. I tune with a tuner because you're right, I can't do it correctly by ear. I do it with the volume off so nobody can hear how long it takes me to do this simple task. I do absolutely all that I can with what little I have. I don't have any money or time to spare.

And, do you know what? After all this, after all the work and sacrifice, there's this guy or girl at the show calling themselves a "sound person" who doesn't know the first thing about this important craft. Their mic placement makes my equipment feed back. Even a dummy like me knows how to mic an amp or drum kit. If there are monitors, they're not on until the last song of our set. Same goes for my vocal mic. It starts out turned down so low that I'm screaming. If and when you finally notice that the veins in my neck are bulging and I'm passing out, you'll turn it up so loud that the feedback is more piercing than my voice. By the time you figure out the rest of the P.A. problems, I'm through with my set. Sometimes, when I look out towards the board wistfully to politely tell them that I can't hear something-or-other or this-and-that's a little loud, they're not there! They've ducked out to smoke a cigarette until the next band comes on. Needless to say, I feel even more silly than I normally do, talking to that empty, dark booth. And if they are there, gawd help me!

They sniff and snicker and make it worse just because they can. I never say a word. I just smile and keep on playing, embarrassed that I spoke up in the first place.

I now know to bring duct tape to every show because the mic stands are barely standing. I bring little microphone condoms, too, because they have nothing grounded and I keep getting shocked so badly my lips are bleeding. But still, I won't yell, I won't scream. I'll keep all this to myself.

And then there is the audience. They're the ones we care about, the ones we do it for, right? I feel like I'VE failed them when they come up to me after and say, "I couldn't even hear your vocals," or, "the sound person kept turning your guitar volume up and down during the whole set," or "the drums were really muddy, it sounded better before they were miked." And they hold all the cards, don't they? They have all the power, because if I lose my temper, the next time I play their club, I'm really gonna know how bad a band can sound, eh?

Now, what about you? How many sound people have actually went to school for their craft? Or apprenticed under someone who really knows what they're doing? What did you sacrifice to make sure our not-so-great-equipment sounds sort of okay? Do you replace and repair your stands and microphones? Do you check your speakers and chords regularly? I do, and even though we can't afford the shiny and the new, we make up for it with our humor and enthusiasm. Isn't that what rock and roll's all about? Punk rock belongs to the working class. The ones who can't afford what you call a "privilege," (playing) but try to do it anyway. People like you always try and make us feel as if we don't deserve it because our stuff's too shabby. We do all that we can, Radley. Who are you to say how we should create our sound?

There are no rules as to how we should our play drums, how we EQ our amps, or sing our songs. Without us, the stupid, lazy bands, who would you do sound for?

And you know what? We *are* nice to you. We bend over backwards to help you out because we know our equipment's not all it should be and our talent's still a little raw. We appreciate and acknowledge the importance of your job. We kiss your ass because we're scared of you.

Ask any touring band, one that plays shows all year, all over the world, what's the one luxury they wish they could afford? Their very own, professional sound person. But alas, they are so few and far between. And I bet you're expensive, too, huh Radley?

Oh, just for the record, I've never played Gilman, so maybe you are the sound god *Max Rock and Roll* says you are. Or maybe they're just scared of you, too. Me, I'm too stupid to be scared. To prove it, I'm signing my name,

Jeannette Kantzalis, The Chubbies

PS So sorry to hear about Mr. Yohannan. My sympathies to all who knew and loved him.

Dear Jeannette,

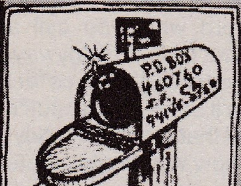
While I have certainly seen loads of horrible sound people, and did not agree with some of what Radley had to say, (i.e. that people should play the "proper" way) I cannot allow you to disparage Radley in anyway concerning being "too expensive". For years Radley did the sound, not only at Gilman, but other shows as well, meaning he would have to drive his own sound system there and set it up, and he did this for absolutely nothing at all. Nothing. OK, I just wanted to be sure that was understood, and to say that those of us involved appreciated it. Gardner

Dear Mykel Board -

I found your article in issue 178 interesting. There are few points I would like to bring up. You call recycling a "scam" because "where does that (recycling) truck's oil and gas come from? Where does the energy come from to break down that paper? Where does the water come from that mulches that paper? What about the bleach used on the old paper to make new paper?"

Come on, Mykel, think about it. When they cut down trees to make paper, do you think it comes out neatly formed into sheets

Letters



when they cut into the tree? No, it must be mulched. Does that wood come out as pristine white as this paper I write on now? No, it must be bleached. When the timber is cut down, does it magically fly to a factory where it is made into paper? No, it must be driven there by truck or train, which uses up gas and oil, just like the recycling trucks you despise.

Sure, it consumes energy to recycle, but no more than it consumes to create a new product. The only difference is, with recycling, the resource is conserved. I like trees, don't you Mykel? Does the point of recycling make a little more sense now?

As for hunting, you make some good points. I used to despise hunting, now I respect those who hunt as an alternative to eating at Burger King or buying their meat at the grocery store. You made a good point there. I still don't approve of hunting for fun or for sport. But, to say "vegetarianism is destruction" is utterly ridiculous. First off, more forests are cleared off to have space for cows to graze than space to grow vegetables. Get the facts right before you go off on a tirade. I don't know of anyone who has cleared out a forest to grow their own food as you suggest. Most people seem to be content with a small vegetable garden in their yard (if they even have a yard.) If you want to talk about destruction of wildlife, with a little research (check out #2 of my zine, *US Trash*) I think you'll find that hunting is more destructive to the environment than growing vegetables. Many species have become extinct due to it, and many more are on the brink of.

Please don't tell me your column was a joke like the bicycle one. I don't think so. Love,

Matt Cumming c/o *US Trash*/ PO Box 5816/ Edmond, OK 73083-5816

PS This is directed towards all MRR reviewers—after seeing so many zines (including mine) criticized/trivialized for having music reviews, I was just wondering when MRR was going to drop their *22 pages* of music reviews. Cause, uh... my zine only had 2 pages. Ha, ha. Do I even need to bring up the word hypocritical?

Dear MRR,

I just wanted to mention the figure quoted in Eric Schulte's column, which says that the median income of an individual man is $32,144, only refers to men who have a full-time job. According to the US Census Bureau, the median individual income in the US is $22,562 a year for men and $12,130 a year for women. (1995 figures. Includes people 15 and over who have an income.) I have never seen this figure quoted anywhere in the mainstream media, because if they did they would have to admit that the economy is not going so great.

To people reading this letter, "median" is the halfway point. It means half the people make less than that, and half the people make more. Love,

Delfina Vannucci/ 117 Hobart Ave./ Short Hills, NJ 07078

PS Statistics are from a book called: US Bureau of the Census, *Statistical Abstract of the United States: 1997* (117 Edition.) Washington, DC 1997. For sale by the US gov't printing office: Superintendent of Documents/ Mail Stop:SSOP/ Washington, DC 20402-9328. (Should be at any library.)

Dear Tim Yohannon or anyone else,

Greetings from Indonesia, the most fucked up, corrupted country probably in the world!! My name is Arian13, I'm 23, and in the punk rock and hardcore scene since 1987. I live in Bandung City, which is quite big and quite beautiful. Alright, cut the crap, I'm gonna go straight to the problem:

I always updated myself with the punk rock news and information by buying *Maximum Rock N' Roll* or *Punk Planet*, which were sold at a local underground store in my city, Bandung. Now my country is in a monetary crisis, economic crisis and many *more* kind of crisis that are killing us!! U.S. dollars rates rose very high and the store can't afford it anymore, so it stopped importing stuff. I can't afford to subscribe to *Maximum Rock N' Roll* or any magazine, I can't collect punk rock CDs and stuff which is my life! The reason is clear: U.S. dollar rate is very high. So you can see I'm dying down here... I wonder if I can *trade* something to you, like local underground cassettes/demos for a copy of *Maximum Rock N' Roll*... Is it possible for me to do that? Ah, yes, this offering is open for anyone, anybody else who is interested!

You see, I can't help myself anything with this crisis, thanks to our corrupted government who make all this happen. For 32 years we have suffered from our government's greediness and the dictatorship of our leader-till-death president! Nuke 'em down, goddammit!! My last copy of *Maximum Rock N' Roll* is #171-August '97, and I never get another copy...

At first, we thought that the crisis would not affects our scene too much, but we're wrong. Now there are no shows because it is banned by the authorities, no releases from bands since blank tapes' price raise high... The D.I.Y. movement is almost impossible to exist, but hey, we are not dead!! We'll find a way.. .

Well, that's all for now. I hope we can get in touch and hear from you soon. If you are interested with my offerings, please let me know. Thank you for your attention. Anyone interested about the Indonesian scene, get in touch. All the best and take care, yours sincerely,

Arian 13/ Kanayakan A-3, Dago/ Bandung 40135/ Jawa Barat/ Indonesia

Dear MRR,

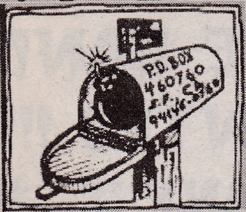
I have a problem you would probably be interested in hearing about. I have been into punk for about two years now, and I wouldn't have it any other way. I only know about 4 other punks, and a couple other people. But there are some people in the scene that act like dicks to me. What the fuck?? The people that should stand with me and back me are fucking calling me names and shit. How in the hell can somebody be a "fake." What the fuck?? Why are some people like that. I could understand people calling me names who don't like punk, but these are punks I'm fucking talking about. I have devoted my life to punk rock. Punk rock has changed my fucking life and the damn people who should be with me are fucking against me. And the people that are saying this shit don't know *2* important things. 1) What the fuck I look like, 2) hardly any damn thing about me. That doesn't make any damn sense. We're supposed to stand together but they want to put my face in shit, that pisses me off. Don't get me wrong. There are some cool people in the scene here (Mike, Joe, Justin, Bob, Royce, Dennis from Disorderly Conduct—you guys know who you are!!). But we don't need people who act like fuckwads in our scene. So, you people out there who have put me down for no reason, you're the fake motherfuckers in punk clothing. Fuck U!! Why don't you get to know me before you start making fucking assumptions. Only dicks act like that so stop the bullshit *please*. Sincerely,

J.

Attention MRR;

"Please spread the word!!"

Here's the situation, I ordered a Fifteen: Allegra CD from "Cool Guy Records" (*shady ass fucks*) on 10/9/97. Now here we are, today's date is Tuesday 3/17/98 and I have yet to receive the CD. I also wrote them inquiring about how I never got the CD. It is people like this who fuck it up for all the kids who put their trust in these labels to send them out punk paraphernalia. Now I wrote to them about a month or two ago and they blatantly disregarded me—no response, no nothing. So if you could spread the word about Cool Guy or should I say UnCool



Guy Records, because I don't think it's right for this label to keep ripping people off + getting away with it. It makes it hard to support bands when they have jerkoff distributors like Cool Guy!! Sincerely disturbed consumer, Chuck Rochow, Jr./ 4425 Unruh St./ Philadelphia, PA 19135

PS I also have my bank statement stating that they did cash the check. How sick is that.

Hello MRR,

We are starting a coop rock/art club in Knoxville, Tennessee. We are already operational going on our fourth month, we call it the World of Gifts at 619 Broadway. We work in cooperation with the Chroma art association who have a 5013c status, that satisfies our business license. We don't sell alcohol, but we do let people bring it in. We were visited by the beer board on the first day of the new year ('98), one lady and 4 guys with guns. They left when they found we didn't serve alcohol. I'm writing in hope of getting information about more people like us, such as Gilman street. I've read a bit, but I want details to avoid possible problems. Also could use practical advice on money breakdowns, how to handle violence, etc. Thanks for any help you can send.

Scott Cardwell/ midsouth@icx.net/ World of Gifts/ savage@icx.net/ 619 Broadway/ Knox, TN 37917/ (423) 524-3065

Hello,

We're a couple of concerned folk—Brian Foss of My Fat Ass records, and John Persak of the Puget Sound I.W.W. We are putting out a music compilation (mostly punk bands, but other stuff, too) to support the I.W.W. (the Industrial Workers of the World, or "Wobblies"). We're looking for pro-labor/working class bands to contribute new recordings of old labor songs, or new songs about more recent or current labor struggles. Moral Crux has already agreed to cover "Stickin To The Union (You Can't Scare Me)."

The idea is to revive and remember the history of unions, and how workers (that's you and us) have used them to fight the corporations and even the government. The schools don't teach us much about it, and our history is left out of most books, and so it is up to us to teach each other about it. There is a lot going on now that the TV and papers don't want us to know about, such as the general strikes in Paris, in Ontario, and in a lot of other places. Unions worldwide are growing again, and folks are standing up to the boss a lot more these days. It would be good if bands wanted to contribute songs about the modern events, too.

We want to release the compilation on vinyl and CD, and include a zine insert that gives ideas on what people have done in the past when unions were more radical, and what we can do now to win the same kinds of struggles. This way, we have good music to listen to and also an answer, or at least a direction, on what to do about a shitty job. Also, we want to promote the I.W.W., because it is a union that directly challenges the corporate structure and bases struggle on collective rank and file DIY unionism, instead of depending on self-righteous "leaders," bureaucrats, lawyers and government agencies to do the work for us. Many people still think that the I.W.W. is "dead," when in fact it is growing in spite of the overall decrease of AFL/CIO union members in the US. Traditionally, the I.W.W. has always represented the DIY ethic in the labor movement, and has always been an independent union.

If you are in a band, call us or write if you want to have a part. Obviously, we will probably get more submissions than there is room, but everyone will get props, as will anyone else who helps in any way—a damned long thank you list. The bands that end up on the record will get a copy for each band member. As far as the money goes—once the costs are covered, all profits will go to the Pugot Sound I.W.W. to build the locals and help workers organize.

Please copy this letter if you can, and tell your friends about the benefit record. Thanks and solidarity,

Brian Foss c/o My Fat Ass/ POB 45133/ Seattle, WA 98145-0133/ (206) 783-6484, msg (206) 292-5113 and John Persak, Branch Sec/Tres/ Puget Sound I.W.W./ POB 4814, Seattle, WA 98104/ voice mall (206) 516-0483

Greetings,

We are putting together a book consisting entirely of contributions from punks around the world. All proceeds from the book will be donated to charity, and this DIY book is being put together by punks, written by punks, and will be printed by a punk publisher. We feel this book will be an incredible document to the punk scene of today.

We ask that you write something related to punk. This could be a few words, paragraphs, an essay, or more. We don't want to be specific in what we want people to write about. It could be anything, we just ask that it be something. If you are stuck, we have come up with a few suggestions: "What punk means to me," "The biggest thing wrong with the punk scene today is...," "The greatest impact punk has had on the world is...," "Punk has accomplished nothing because...," "Where the punk scene will be in twenty years," or maybe you have an interesting story related to punk. Be creative, but please, please contribute.

All proceeds from the book will be donated to either The Raybeez Rise Above Fund, a charity set up in Raybeez name with a purpose of helping homeless and runaway kids, or ABC NO RIO, a punk arts center in New York City. Since we want to maximize the amount of money we give to the charities, we don't yet know what we can offer contributors to the book. We have limited funds and don't even know if we can get everyone a free copy. We don't want to commit to anything, other than that all contributors will receive full credit, if wanted.

Contributing is easy, all you have to do is write something. You can send it to us handwritten, typed, or on a disk. We ask that if you submit something, that you also send us your name, address and anything you may do in the punk rock community, (i.e., Bill Walsh, 33 Myrtle Avenue, Smithtown, California, 17735, singer for the Neglected Dogs). Also, you can send us a picture of yourself as well, if you would like that to be printed along with your piece of writing. Of course, the sooner you can get your contribution to us, the better.

We cannot stress how serious and committed we are to this project. We urge you to please write something, because we really want this book to be special. If YOU have a suggestions or anything you feel may be helpful to us, please write. Thank you,

Ben, Jimmy, and Joe Walklor/ PO Box 533/ Huntington Station, NY 11746/ USA

PS Of course, by punk we also mean all of punks family members (hardcore, oi, ska, etc.)

PPS If you don't want to contribute, please pass this letter on to someone you think would want to. (But why wouldn't you? It's your chance to be published and all the profits go to charity.)

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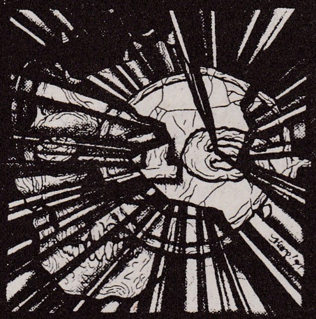

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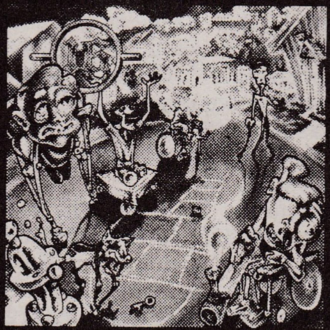

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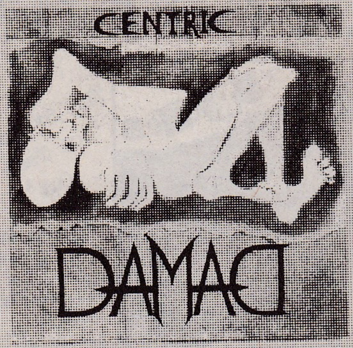

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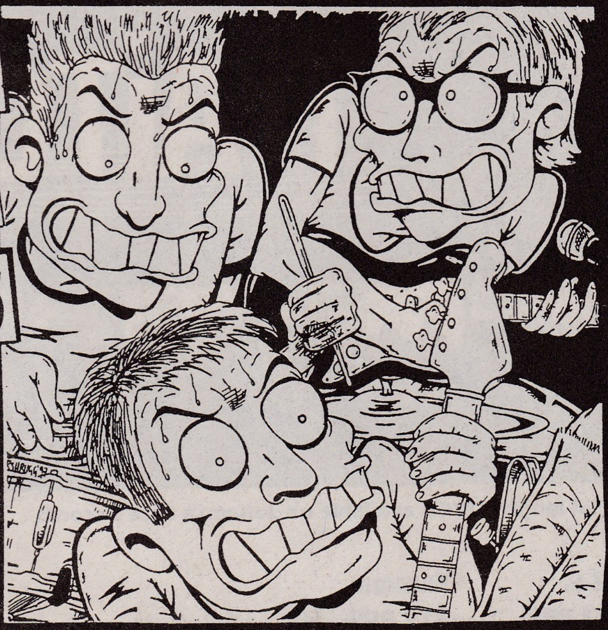

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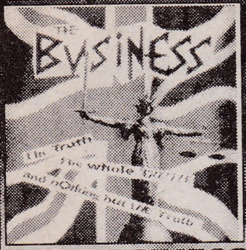

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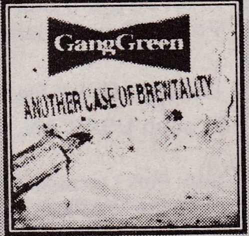

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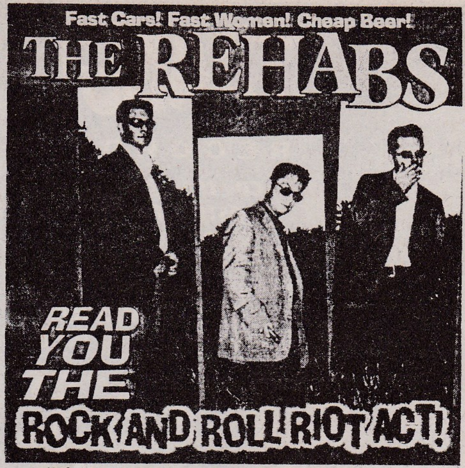

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"Cause of death? Natural causes. Sometimes people just explode."
—Repo Man, 1984

I helped Kathy pick out Gus, which makes me partly to blame. Then again, who would have guessed how he would turn out?

Gus seemed friendly enough at the animal shelter. He was a handsome cat, a big grey tabby with white mittens and a long tail with a black tip. (They say long tails indicate superior mousing abilities, which is handy here in New York.) The attendant told us that Gus was just a year old when he'd been given up for adoption by a stockbroker who'd suddenly developed allergies. "He's a great cat," I advised authoritatively. "I say take him."

Kathy was very pleased with Gus. She loved the way he slept on her lap while she read, snoring in soft purrs as he unconsciously flexed his paws. "I can't believe people live without cats," she told me over the phone. Life was good.

Then, early one evening about six months later, Gus suddenly woke up with a start. He instantly leapt for Kathy's throat, all teeth and slashing claws. She stood up and tried to fend him off, but he attacked her in a mad frenzy, biting and scratching her legs and arms over and over. She threw a lamp at him; it glanced off his back. He kept jumping at her, forcing her to retreat to the bathroom as her blood ran down her legs.

Her neighbors heard the fracas through the walls and dialed 911 to report an intruder. When the cops broke down the door, the demented cat attacked them. They tried kicking it away, but it wouldn't stop. Finally, one of the officers drew his service revolver and shot Gus.

Kathy told me this bizarre story the morning after being released from the hospital. "That's incredible," I said. "I've never heard of such a thing."

"The cops told me it happens all the time," Kathy reported. "Animals are like people. Sometimes they just lose it."

I was reminded of Kathy's cat by the news that Andrew Golden, 13, and Mitchell Johnson, 11, had been arrested for unloading as many as 27 bullets into their classmates on Tuesday. Four students and a teacher were cut down and a dozen other students were wounded as they filed out of a middle school in northeastern Arkansas in response to a bogus fire alarm. Classmates classmates described the older suspect as a gang wannabe angry at being dumped by a girlfriend. (I'm obviously out of touch, but since when do 13-year-olds have girlfriends? Maybe it's all those growth hormones in American beef.)

"He [Golden] told me yesterday that all the people who broke up with him, you know, he's going to come to school tomorrow and shoot them," 12-year-old Charles Vanoven told *The Jonesboro Sun*. "I thought he was just kidding around."

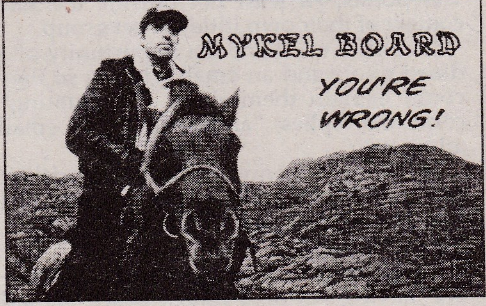
Politicians and pundits are already working to spin the story of two boys gone bad. Leading the pack was Arkansas Governor Mike Huckabee, who took time out of his busy schedule to appear on CNN, blaming "a culture where these children are exposed to tens of thousands of murders on television and movies and we desensitized human life."

"It should shock us and maybe wake us up to recognize that this isn't an individual problem of students or one school or even a state, it's a cultural disease that we've got to address," Huckabee continued.

Kids with rifles don't kill people; TV executives kill people.

President Clinton weighed in from Uganda to ask Janet Reno to find common threads between the Jonesboro and other recent school shootings. And blame is already being cast on everything from Arkansas' lax gun-control laws to the possibility that this was a copycat crime inspired by sensational media coverage of a similar incident in West Paducah, Kentucky in December. Ronald Stephens, executive director of the National School Safety Center, told *The New York Times* that the number of school shootings is dropping but that the intensity of each attack and the age of the perpetrators is going up. "One of the things we do know," Stephens said, "is that the perpetrators of crimes in many cases were first victims of abuse or neglect themselves."

Are you liberal? Blame lax gun laws and violent parents. Are you conservative? Blame violent TV and lax parents. Either way, we bury the bodies, sing a few hymns, chill with a grief counselor, cast blame and move on. The explanations might be trite and the blameless may get hurt, but it's a lot easier than facing the terrifying truth of the cop's remark to my friend Kathy: Sometimes people just lose it. *Contact: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, e-mail: ted@rall.com, web: www.rall.com.*



It's been a long time since my balls last saw sunlight. I'm 6 months old. Mom is changing me on the big redwood picnic table in the back yard. I piss. Sssssss. Right in mom's face. She squints, makes a face as the baby urine drips from her cheeks. I giggle.

"You little squirt!" yells mom. "I curse you. Here is my curse: *Your balls will not see sunlight again until you find yourself on a nude beach on a tiny island in the middle of the French Caribbean."*

Fifty years later, her curse finally runs its course.

I'm in Guadeloupe... on a tiny island in the French Caribbean. I've come to practice my French, meet the locals, and have adventures. Except for the French part, that's why I travel in general.

Evidently my language ability isn't very good. I walk into a store and ask the hefty Negress behind the cash register.

"Ou est l'eau boché?" I ask.

"I sorry," says the woman, "I no speak English."

As in most countries, the girls here are far better-looking than the boys— and much less available. [Exceptions: Denmark and Japan where the boys are better-looking, Thailand where all genders are equally beautiful and England, where all genders are equally ugly.] The boys are too big, too many muscles with too hard faces. The girls are thin, with sculpted jaws and narrow hips. As in many places, they stay that way until they get married. Then they expand.

Guadeloupe itself is an archipelago. There are two main islands and a bunch of surrounders. One of the main islands, Basse Terre, is mountainous, with a volcano and a rain forest in the middle. The other, Grande Terre, is flatter with scores of little beaches, each with its own color sand.

The islands have a long and checkered history. Originally populated by the Arawak Indians, an invasion of fiercer Caribs nearly exterminated them. Then, the Columbus crew conquered The Caribs for Spain.

Then, the French conquered the Spanish. They also imported African slaves. Somehow a bunch of Indians (turban, not feather) wound up here. They set up a small Hindu community and mixed with the locals.

You can be any color and still be a Guadeloupen, though where I am, most of the natives are black.

In 1998, the archipelago is a prefecture of France. The islanders are citizens of France and participate in French elections. The money and stamps are French. It's the same as the relationship between Hawaii and mainland U.S.— only with fewer Japanese.

The biggest industry is sugar cane. From that, they make sugar and rum. The natives consume both in large quantities. This lead to a high number of hyperactive drunks. The second industry is tourism, being a convenient place for French tourists from the mainland to get sun and sand without leaving the country. The tourists come mainly for the beaches.

One of those beaches, *Anse Tarare*, is a "plage naturiste," a nudist beach. It's in a little cove, with sand-colored sand and palm trees.

I'm on the beach now. First, I hitch-hiked to a little gravel road. Then, I had to walk down the side of a mountain. Approaching, the colors jump out at you. The beige sand, the black, white and tanned naked bodies, the crispy redness of those who've been in the sun too long.

I'm dressed in black levis, a black

SHLONG t-shirt, sneakers (*Converse*, of course), my fedora and very dark sunglasses. I walk down to the crowd and pick my way from one end of the beach to the other. The people are slightly less than two thirds French tourists or white islanders, and slightly less than a third Negro islanders. The rest are Asian islanders.

[Note for the linguistically challenged: I'm not using "Asian" as a fashion word for "Oriental." I saw three Orientals during my entire two weeks on the island. When I say *Asian*, I mean *Asian*. Indian-type people with dark skin and occidental features.]

Most are naked with the occidentals more likely to be naked than the Negroes. The Asians least likely of all.

The far end of the beach seems to be the homo center. I'm guessing by the cockrings and guys kissing each other. It's the only sign of sex, so I head for that end.

Once there, I spread out my "Guadeloupe Souvenir Towel," take off my clothes, put on my fedora and darkest sunglasses. I need to keep my head covered to prevent sunburn and sunstroke. I need to keep my eyes covered, to watch people without them knowing it.

With my clothes off, I'm not proud of my prawn and two grapes, especially in front of all these Negroes. [Note: somewhere there are Negroes with small penises. They rank among the world's greatest tragedies. All the disadvantages without the advantages. Like being a dumb Jew or an Oriental poor in math and science.]

I pull out a book, flop down on my stomach and watch, feeling secure behind my fedora and dark glasses.

Some of the French guys are looking my way. I stare back through my sunglasses. They laugh and say things I can't understand. I pretend to read.

As the sun slowly sizzles my naked flesh, I decide it's time to get into the ocean and swim around a bit. Besides cooling me off, I want to see if it's possible to swim and piss at the same time. I stand and gingerly tiptoe over the hot sand to the accompaniment of snickers and "tres petit, n'est pas?" I finally make it to the water. Tiptoeing in, I gradually get used to the colder temperature. It shrivels me further.

Though I've got the urge, I find I can't swim and piss at the same time. The main problem is that I can't swim. It is, however, possible to dog-paddle and piss at the same time. Not only is it possible, it's heavenly. As good as sex. Just releasing yourself to your surroundings and having it carried away. Awesome. I thought about shitting, but figured it might float up to haunt me, and I've already suffered enough embarrassment.

Looking toward the land, I see that the view is athletic (at least on the homo end) but not physically stimulating. There is one beautiful Negress among the muscled hairy Frogs. As black as the night, her rippled belly and tight pert breasts make me want to stand up and be counted. She is clothed— at least bathing suited. The grey-haired white man with her, drooping breasts, and legs wrinkled from too much sun, appears to be her pere d'sucre. He is naked.

Once I cool off and empty my bladder, I leave the water and retreat to my blanket. Standing nearby is a slim good-looking young Negro whose salient feature would reach his knees if it weren't sticking straight out in front of him. This eases my mind, a bit. Besides my embarrassing spatial deficiency, I've always had two objections to nudism.

First, I thought that all that nudity would desexualize the body. If you're *used* to seeing naked people all the time, then nudity is no longer sexy. What a shame to loose such an enjoyable part of human interaction. The beautiful becomes mundane.

Second, from my reading, the philosophy of nudism itself is anti-sex. I've heard of innocently erected men forced to leave the premises.

"Into the ocean with you— or take a cold shower."

Not only did naturism make the body non-sexual, it prohibited all natural sexual response. I could do without Jerry Falwell nudism, thank you.

This nearby erection, along with the cockrings and kissing on the beach, makes me feel a lot better about nudism, though it still doesn't help with my deficiency.

I'm just in the middle of these thoughts when it starts to rain. Not a drizzle. Not a misty rain. But a Caribbean rain forest deluge. Windy, driving rain. Sheets of it. Hard and fast. After having just been in the sea, I leave the beach to keep from getting wet.

When I return to New York, I post my adventures on the Usenet group "rec.nude." That's when I discover my previous fears are justified.

I post my Guadeloupen scene report. I explain how my experience helped allay my original fears about nudism. Especially my its focus on de-sexing the body.

"You make de-sexing sound like something bad," is a paraphrase of one of the answers. Then the shit hits the fan.

I wish I could quote some of the messages and let people speak for themselves. Unfortunately, the ones with the scariest ideas lack the courage to stand by those viewpoints. At least not outside the safe context of their own little usenet group.

I offer everyone the opportunity of a direct quote and an email address so they could explain themselves. "No quoting" come the replies, "and certainly no email addresses."

If you doubt my representation of their point of view, you can check yourself. Just tune into rec.nude and look for the "masturbation" thread.

In that group, people propose that anyone having sex at a nudist beach should reported to the cops. Nudist vigilantism. How wonderful it would be, they say, for a newspaper headline to read "Nudist Helps Cops Capture Public Sex Offenders."

There's a message from a Fundamentalist Christian nudist (I shit you not.) She says she's happy nude doesn't imply something as disgusting as sexual intercourse. Oy vey!

The main reason for this conservatism, however, are not any anti-sex principles. Christianity rarely has anything to do with it.

Why such a "Good German" attitude? Nudism just skirts the law, they tell me. Public sex is illegal. In order to save their own naked asses, they have to eliminate the illegal activity from the barely legal activity.

They're willing to sell others down the road, regardless of right and wrong. Imagine them nude on a white segregated beach in the U.S. south of the 50s. A Negro shows up... WHAM! Call the cops! We can't afford to risk our little niche, if we want the right to show our little niches. Put The Coloreds in jail! We'll be safe then. It'll look good in the papers.

For how many columns have I shown the flashlight of reason on the dark pit of identity politics? For how long have I yelled at those who think of themselves as "gay" or "women" or "Asian?" How many trees have been slaughtered on my recounting the evils of narrow focus, only caring about your own rights and privileges to the exclusion of everyone else.

If I were to invent an April Fools parody of identity politics, I'd make up something as absurd as orthodox nudism. I'd invent a group that defines itself by the clothes it doesn't wear. I'd invent a group that thinks of itself as liberated, yet is so cowered by the law that it turns into it's own police force. Unfortunately, life too often beats parody to the punch.

ENDNOTES:

—> *Speaking of April Fools dept:* A lot of folks missed the multitude of April Fools jokes in the April MRR issue. The fake "returned" columnists caught a lot of people off guard. A Dutch anarchist sent me a rant telling "Larry" that it's NOT okay to be rich.

I don't know if anyone believed *my* column. The one about Tim writing it for me. Obviously, that isn't true.

—> *Further on the April Fools dept:* I was caught myself in rec.nude. One of my antagonists posted a manifesto calling for nudist male supremacy and discrimination against homos. I was so prepared to believe it that I swallowed it, head, stem and balls. Just goes to show, we're ALL too willing to believe whatever reinforces our preconceptions.

—> *Now's your chance dept:* Perhaps it's the exegies of age. Maybe it's diet or not enough sleep. Maybe it's jerking off thrice a day. Who knows? But with my last visitor, I began to wilt from the bottom. Top down, no problem. Twice in a row? Yeah! But once I'm face up, that's all that's up. I tried rings (four at once!) ginseng, a carrot up the ass, the whole kit and caboodle. A tragedy! If I can't do it face up, how'm I gonna enjoy that mirror on the ceiling?

That's where you come in. It's a contest. I'm setting up appointments now. If you think you can personally cure me, come and test your rising powers. If you do cure me, you'll get your name mentioned right here as the great arouser.

You can get the chance to try your hand (or any other body part) on my supine cure. Mail me a photo, your address, the

most convenient time for you to visit me here in NY, and a detailed description of what you'll do. Send it to: Mykel Board, POB 137, Prince St. Station, New York NY 10012.

I'll be scheduling appointments starting June 1.

—> *The truth about Ann R Key dept:* I don't know if she's mentioned my "problem." (see above) She promised she would, I hope so! I need your help for the cure. Despite the favor for me, it's about time someone ratted on Ms. Key! With all the ratting she's done, she deserves to feel the wrath of truth.

Here it is: she's awful in bed! I know I'm not supposed to write about other columnists' opinions, but this isn't about an opinion. It's about a deficiency. That girl uses her teeth! I got scrape marks after the first blowjob. As far as a general lay, that general must be US Grant. She's as dead as he is in bed!

>Some humorous tidbits from Liberty Magazine. Todd Brown sent me these via email:

Reno, Nevada: *Actor Mark Williams, wearing a beard, robes, and sandals for his title role in Jesus Christ Superstar, was ejected from the Pioneer Center for the Performing Arts when the theater's director mistook him for a homeless person.*

Maricopa County: *Undercover agents from the Maricopa County Health Department have been crashing weddings to seize cakes baked by friends or relatives without licenses.*

Milwaukee: *Harmanjit S. Saini has filed a lawsuit seeking compensation for "unprecedented discrimination as the result of a worldwide conspiracy to prevent him from making a decent living and marrying a white woman." The 249 defendants named include CBS, Chrysler, the ambassador of Kuwait, Milwaukee public schools superintendent Howard Fuller, and Sen. Ted Kennedy.*

Florida: *Michael Gifford should be acquitted of shooting abortionist David Gunn on grounds of diminished capacity, because anti-abortionists brainwashed and crazed him by showing him fetuses and hateful, blood-drenched effigies, his lawyers told jurors. And, they added, he didn't do it.*

Hillsboro: *To demonstrate how God will treat Satan on the Day of Jubilee, Rev. Anthony Dearinger picked up and threw an eight-year-old boy.*

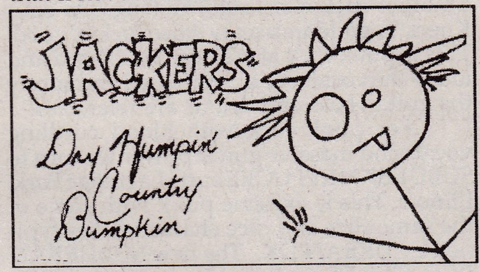
->*Taking me seriously dept:* http://www.free-music.com/ is a site that avoids copyrights and goes right for free distribution. Fuck intellectual property. Yeah!

—>*"Feminism is not about having to constantly watch your back for some evil 'big sister' who's constantly looking over your shoulder. I've said it before, and I'll say it again: feminism is not about replacing big brother with big sister."*

That's a quote from the gals at PUNK ROCK FEMINIST HELL. I've mentioned them before, but they've got a new address. Check 'em out at: http://www.skapunx.ml.org/~acer/rant1.html

—> Tim Yohannan had the best laugh I've ever heard. A belly laugh: deep, unaffected, infectious. There was nothing cynical about Tim's laugh. Nothing evil, snide or malicious. That laugh brightened up the most depressed groups of punks. It put wings on a losing Risk game. Tim's laugh was the never-censored laugh of someone completely self-confident. It wasn't a chocked chuckle or a nervous snicker. There was no squeal, no throat clearing, never a hand over the mouth.

If you knew Tim's laugh you loved him. Despite his narrow-mindedness. Despite his critical intolerance. Despite his stubborn refusal to put ANYTHING or ANYONE before principles. You loved him despite his know-it-all attitude or his instant alienation of those who didn't know the laugh, or weren't affected by it. There's a big hole right now where that laugh was. It's one that'll never be filled.



In the event that somebody comes across the victim of a horrible traffic accident, check the left big toe. I have a scar there from a run in with a razor wire fence. We've had a tough month around here. When I told my mom that my friend died, and I got dumped on my birthday on the same weekend, in all her wisdom, she informed me that bad things happen in three's. Friends have warned me to steer clear of Muni buses.

Tim is gone, and I've noticed a feeling of loneliness around the mag. It's going to be awhile before I'm not blind sided daily with the thought, "He's really gone." In the meantime, it's got me thinking about what this means for the magazine and the part I play. Geez, I just wrote my introduction column two issues ago.

On one hand, I want my role here to make a light impression. It is important to me that the mag represent a lot of facets of punk music, not just my take on it. Like I mentioned to one friend recently, my drunk punk pals are just as important to me as my activist punks friends, and the same is true regarding the content of MRR. The mag will weather the criticisms of the people who miss the "good ol' days when punk was apolitical" (a time that never existed for me, but maybe things were different before 1984) who feel that the mag has changed too much. And, it will weather the criticisms of the "MRR is stuck in the past" crowd who want to see things change faster. Tim told me that as long as there are people on the left calling us fascists and people on the right saying we're too PC, than we must be doing okay.

On the other hand, I want my approach to make a deeper impression. Like Tim, I have certain ideals that rule my actions. Many of my ideals are congruent with what Tim's were, but the approach is often different. One approach that is important to me is the necessity of trusting other peoples judgment. I don't feel compelled to double check everyone's effort. I trust the other volunteers to take the same pride in the mag that I do. The whole world needs to take more responsibility for what's going on around them and put more confidence in others. I want to start doing that here on this project. After all, like one friend said, it's just a punk rock rag. It wont be the end of the world if a couple of i's don't get dotted.

Call me an idealist, I'll cop to that. That's something else that the world is lacking, people with hopefulness. Many people say that nothing can be changed for the better. I did the "What's the Scoop" this month, and I got a big dose of that sentiment. But, one half of one percent of the people in Nazi Germany challenged the authorities and saved thousands of lives. Just think what one percent could've done...

Trust in others, people taking responsibility for themselves and a commitment to the belief that we can make things happen. These are a few of the things that are important to me.

Update

At the time of this writing, I'm the only coordinator at MRR. Jen is switching from being a coordinator to taking care of the news section and theme issues. Another coordinator is due to arrive in a couple of weeks (hurry, icki!). A big wet kiss and a couple of dry humps go out to all the people who make this mag happen every month. Extra thanks to the columnists who have nothing better to do than write me dirty e-messages. They always put a smile on my face. And, extra thanks go out to the shit-workers who stop by to say hello (and give the occasional neck rub). Most of all, all the thanks in the world go out to Tim for too many things to even try to list.

Wet willies and pink bellies.

Oi! Oi! Oi! You fucks! THE TEMPLARS LP is out! This much anticipated Vulture Rock release is entitled "Dans Les Catacombs Du Studio De L'Acre 1993-1995". The first side of this fine LP is a reprise of the material from the Vulture Rock LP "Super Yobs Vol.1" circa 1994. This side plows through "Skinheads Alright", "Computerized Work Force", and "Ain't Got A Clue". Then you get "The Sixties Are Over" from "The Return of Jacques de Molay" CD 1993/94. Side two continues with "The Templars" song from the "Jacques de Molay" CD and then slams right into "Subculture Kid" and "Raving Idiots" from "Oi! It's a World Invasion" Vol. 1 CD in 1994. Two good cover songs appear: "New Breed" by IRON CROSS and "Teenage Warning" by the ANGELIC UPSTARTS.

You also get three songs from the "Oi! It's a World Invasion" Vol. 2 CD. Overall this historical record of THE TEMPLARS confirms what you already knew: THE TEMPLARS are the number one street punk band in this land! Get this record immediately! Write: Vulture Rock, POB 40104 Albuquerque, NM 87196.

Next we serve you KRAWALL BRUDER from Sarrlouis, Germany presenting a four song Oi! EP with some crunching guitar displays and sing-a-long pub/ street rock. The EP includes band photos going back to 1993, so these guys have been doing this melodic oi for some time. One song is "Strength Through Oi!", with the popular themes of pride and winning the fight, with punks and skins banded together. The German band PURE IMPACT also has a new EP called "Clockwork Orange". This is a celebration of punks and skins united with an angry condemnation of Nazi scum. The band rejoices with beer and camaraderie on the streets in "Oi! Oi! It's Our Lot". PURE IMPACT warns the posers to stay away or they'll get the boot.

In 1997 CONDEMNED 84 rereleased their album "The Boots Go Marching In" which was released by Rock-o-rama in 1991. This record has some of the classic CONDEMNED 84 songs such as "Nutter" and "Oi! Ain't Dead", which have stood the test of time and remain some of the strongest oi! songs to emerge from the mid eighties.

In the stab from the past department you have a rerelease of the German skinhead/ punk band DIE WUT. This excellent band got their start with a demo tape back in November 1980. In January 1982, DIE WUT issued their 4 track EP self-titled "DiE WuT". This reissue on Dirty Faces Records out of Bochum, Germany is from that 1982 effort. Very good! Find it if you can.

A crazy fast punk release from Osaka City, Japan is THE ADDICTION with their EP "Blind Soldier". This shit fuckin' melts your old turntable! THE ADDICTION crank up the punk to a furious speed on "Why Do We Suffer". If you are a KICKERS fan or a DISCOCKS fan, you should pursue this record! Excellent sound on A-1 first quality punk songs! Get it punk!

Radio Records has a brand new four band compilation out now that includes two Northern California bands and two Southern California bands. The EP is called "Battle for the Airwaves Vol. 1", and it starts off with those infamous San Francisco skinheads THE WORKIN' STIFFS. Dave, Mike, Eric, and Kevin KICK ASS on the song "Bootstraps". THE BODIES are up next and they turn in a solid number called "Radio" with strong guitar playing by Johnny, good vocals by Abe, and a powerful bass and drums provided by Scott and Harley. Turn the record over and you have the absolutely brilliant BOVVER WONDERLAND with their song "Drink On, Right On". These guys are the unsung heroes of southern California oi music. We can only lament that BOVVER WONDERLAND doesn't play live more often. Perhaps if the audiences would restrain the fighting at the clubs we would get to see the band play more venues. The record is wrapped up by BLADDER BLADDER BLADDER doing "Designated Drinking Driver". This release continues to expand the quality catalogue of Radio Records. Collect them all! Write: Radio Records, PO Box 1452, Sonoma California 95476.

BULLET PROOF from Pensacola Florida has a very good new punk EP out on Beer City. This fucker comes out stompin' and fightin' right from the first track, "Generation Blowout". It starts off fast, careening out of control. In "You Don't Know", BULLET PROOF has the excellent hardcore drive that top notch punk bands like the RANDUMBS have made their trademark. The "B" side is a mother-fuckin' fistfull! The song "On Your Knees" is goddamn scary it's so fuckin' good! This is punk rock at it's best. Fast, hard and loud - the vocals are full-throated and snotty the guitar, bass and drums are relentless!

For punk rock with blood curdling vocals and massive guitar power we turn to SUBURBAN REFUGEE outta Lagrange Park, Illinois. This is extreme punk with some of the same slice and dice characteristics typified by URBAN DK. The new SUBURBAN REFUGEE EP on Beer City is entitled "Kill Fight, Destroy!" You would be smart to listen to the SUBURBAN REFUGEE/ BIG BUBBA split on Will E. Survive Records as well. After SUBRUBAN REFUGEE tears the shit out of the "A" side, bad ass BIG BUBBA scorches the mother-fuckin' earth with "Live to Drink", "Snitch", and "Need to Know". This is harsh unadulterated thrash and not recommended for you candy-ass college types. Write to BIG BUBBA at PO Box 40231, Eugene, Oregon 97404. Order records from Will E. Survive Records, PO Box 2065, Northlake IL 60164.

The record with the most politically incorrect lyrics and the best cover art by Keith Ellinwood is the split with the DOOSH BAGS and RATED R. These two Rhode Island bands come to terrorize you suburban pansies! The DOOSH BAGS have that down and dirty sound that the TUNNEL RATS have perfected - gruff vocals, fast guitar - shouted harmonies. Raw as fuck! Flip this bitch over and the assault continues! RATED R plays rough punk with a sense of humor. This punk rock is sure to get you in trouble with the authorities. Good shit!

For smash 'em up alcohol/ thrash/ punk fun Beer City is your label! Good contributions from Mike Beer City include DISGRUNTLED NATION "Animosity" EP, THE MUZZIES "Enter the Muzzies" EP, THE CATHETERS "No Escape" EP, THE HORSHACKS "Jeremy is Drunk" EP, THE MYSTERY ADDICTS "Good Boys Don't Kill" EP, and MIDDLE FINGER RESPONSE "You Suck" EP. Good work Beer City! Keep the punk coming!

The fuckin incredible DROPKICK MURPHYS came to Northern California for a much awaited West Coast leg of a national tour and they played hard-bitten street rock like their lives depended on it every night! The DROPKICK MURPHYS came on tour with THE BUSINESS and THE BUSINESS failed to keep up the momentum the DROPKICK MURPHYS established on the three Northern California shows. To say THE BUSINESS were not playing at the top of their game would be an understatement. Mr. Steve Whale had difficulty playing guitar parts he has performed well so many times over the last 15 years. Hopefully THE BUSINESS will be back in the future to give the kids their money's worth; this time out the band showed no respect for their fans- the very people paying for the beer and the rent. ONE MAN ARMY, THE FORGOTTEN, and PRESSURE POINT all gave good support to the DROPKICK MURPHYS on this tour. Listen to the new PRESSURE POINT CD on GMM Records. You will witness Mike and his crew playing the street punk that every Sacramento skinhead can sing along to.

THE BRUISERS have a new CD compilation out on Cyclone Records. This great history of the BRUISERS is called "The Authorized Bruisers" 1988-1994. This comp. starts out with the "Intimidation" 45 on Patriot records and then moves to "Clobberin' Time", on Bird records. Then you have "American Night" on Nirvana records. These first three records are good and now you can get all the music on one CD. Also included are are six originals and one BLITZ cover that appeared on a cassette in 1991, "Independence Day", plus a CD and a 45 recorded in 1993. Order this CD from Cyclone Records, 24 Pheasant Run, Merrimack, NH. 03054.

A new 12 page xeroxed oi zine called Oi! Story has surfaced. Issue #1 has an interview regarding the skinhead lifestyle and reviews of THE BUSINESS, THE DROPKICK MURPHYS, COCKSPARRER and more. Look for an interview with the SUBVERSIVES in the future. Write: Oi! Story, PO Box 453, Cottage Grove, MN 55016.

Till next month...
See ya round...
See you in hell!

Eye on the Pentagon

TK Getzgo

Greetings, friends! Special Agent TK Getzgo here, back in your face again. A recent letter from a friendly Marine proved that the average *MRR* reader lasts about 6 months, tops, before moving on to the latest trend, so we could probably get away with reprinting a bunch of old columns and very few would notice. I'm not interested in that, however. Some of you have been around for awhile, and will stick around for a lot longer. Those of you in the latter category will recall that I really *was* in the military for awhile. Either that or I just fucking lost several years of my life at the laundrymat. I'm pretty sure it was the military; I remember the stupid

outfit I had to wear all too vividly.

I never really talked about my job while I was in, but I didn't think it was necessary to. I mean, it was fucking boring. It was just my job. Individual jobs don't matter when you're in the military. The fact that you're slaving away for Uncle Scam and his dirty minions is all that matters. I don't care if you're a stupid grunt with a rocket-launcher on your shoulder or a stupid swabbie with a mop in your hand: you're all in the same damn business. Any military member who wants to play the "I'm tougher than you because I'm a Marine" or "because I drive a tank" or whatever, is just a brainwashed victim of the one thing that we should all be united against: the United States Military Machine.

On that note, I'd like to take this time to inform all of you (military and non-military alike) about the Master's latest plan. Before getting too deeply into it, let me just state that although I am no longer bound by the chains of camouflage pants and dog-tags, I still have many friends and acquaintances who are. I keep in close contact with these people, because they, like me before them, are desperate to get out and get on with their lives—and soon. I try to help them, and they do what they can to help me. Although the information I am using to write this may have come from a personal source, it is 100% official, though unclassified, information that is readily available to anyone with internet access—if you know what to look for.

Now, the scoop. What are the lovely folks responsible for Gulf War Syndrome and its subsequent denials up to now? To be blunt, they want to initiate chemical warfare. Maybe they are just "strongly suggesting" (as is sometimes said) that a chemical war, possibly with Iraq, is imminent. Maybe they have something else in mind. What is clear is that they have introduced a plan to inoculate all active-duty and reserve military personnel with the Anthrax virus, and they intend to complete the immunization process before the new millennium.

Anthrax, if you don't know, is not just an old hardcore club on the East Coast or a really bad metal band. According to official government sources, Anthrax is "an infectious disease that normally afflicts animals, especially cattle and sheep." I believe that it is sometimes called "hoof-and-mouth disease" also. As for it being used as a weapon, the source continues: "Anthrax spores can be produced in a dry form which may be stored and ground into particles. When inhaled by humans, these particles cause severe pneumonia and death within a week."

I had access to a 12-page document (as I said, it is available to anyone on-line) that seemed to be equal parts propaganda (typical) and advertisement. The company that produced the "vaccine" in question is called Michigan Biologic Products Institute, and they were mentioned by name close to 30 times. Perhaps Nathan Berg or some other well-connected individual could come up with some more information on them? It is interesting to note that the only testing done to examine the effects of the vaccine were performed by the developing corporation. The government, naturally, is assuming that their results are accurate and unbiased. Then again, they *have* to be accurate and unbiased; they were provided by a major multinational corporation!

Defense Secretary William S. Cohen commissioned a three-year study which concluded that "a potential threat that is 99 percent lethal" is imminent. The vaccinations are scheduled to be delivered first to troops in "the high threat areas of Southwest Asia and Northeast Asia." The plan has already been finalized, yet some important areas still have not been taken care of. According to the source, a "review of health and medical issues . . . by an independent expert" still needs to be accomplished, as does setting up a system for tracking individuals who receive the vaccine. Will this slow down the implementation of this plan? No.

"Our goal is to vaccinate everybody in the force so they will be ready to deploy anywhere, anytime," said John Hamre, Deputy Secretary of Defense. Military members already receive a high number of shots, many on a yearly basis, without any regard to their health or well-being. Would you feel comfortable getting this shot, safe in the knowledge that it "has been widely used . . . since the early 1970s by livestock workers and veterinarians"? Military members get treated like sheep or cattle, and many of them do tend to assimilate into the flock like they're supposed to, but do they deserve to be injected with a disease of the animal kingdom that was created to be used on animals?

The inoculation process is fairly complicated, so I will simplify it for you. Each person will receive three injections, two weeks apart, then three more in six-month intervals. The vaccine is NOT EFFECTIVE until all six shots have been given, which is nearly two years after the first shot. A yearly booster is then necessary to continue effectiveness. If the booster is stopped for any reason, such as a person getting out of the service, the vaccine deteriorates and loses effectiveness. The possibility also exists for the disease to manifest itself in someone who was vaccinated and then stopped receiving boosters, as the virus could become active in the bloodstream. Regardless, the vaccine itself is said to cause symptoms "similar in number and severity to those seen with flu and typhoid." How about that! A shot that gives you all the symptoms of typhoid, without the hassle of having to actually acquire the disease! Where can I sign up to get back in?

Some other interesting tidbits about this program include, but are not limited to the following:

-Pregnant military members will be exempt from the vaccination process until after their pregnancy. No mention of why, or what the circumstances would be if the shots had been started already before the pregnancy.

-The cost to you (the taxpayers of the USA) is estimated at approximately $130 million. Translating that from "government math" into "real math" gives you a figure closer to $300 million dollars. Ouch! I guess they'll have to raise the liquor tax again.

-Service members will NOT have a choice in the matter. Even if Private Smith is getting out in two weeks, he will still have to receive his first shot.

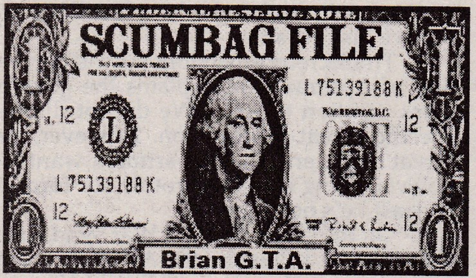
The Secretary mentions the weaponization of Anthrax, and explains the government position thusly: "We do not discuss specific threat information. However, the threat exists and the Department wants to do everything it can to protect our forces." At least he's not vague.

On the subject of Gulf War Syndrome, Cohen cited a Presidential Advisory Committee report that "it is UNLIKELY"—not impossible—"that health effects reported by Gulf War Veterans today are the result of exposure to the Anthrax vaccine used alone or in combination with the Botulinum Toxoid vaccine." This vaccine was tested on military members, and an Anthrax vaccine developed by the British was also used on many units deployed to the Gulf Region during that war. The committee report goes on to make a poorly-thought out correlation between vaccines and other, naturally-occurring, micro-organisms that assault the human immune system, and concludes by stating the obvious: they don't know what they're talking about. "The committee believes it is UNLIKELY that multiple vaccines are responsible for illnesses reported today by Gulf War veterans." (all emphasis added)

Later in the source, the government contradicts itself by pointing out that weaponized Anthrax was found in Iraq by United Nations weapons inspectors. This bit of information probably never made your local newspaper, however. The source continues by detailing the methods which Anthrax is effective as a weapon ("100,000 times deadlier than the deadliest chemical warfare agent"), the methods of deploying it as a weapon ("can be stored almost indefinitely as a dry powder . . . can be loaded, in a freeze-dried condition, in munitions or disseminated as an aerosol with crude sprayers"), the US government's detection capability ("currently, we have a limited detection capability"), the history of the disease ("recognized since antiquity . . . common in all areas where livestock are raised"), the methods of contracting the disease ("skin contact, breathing Anthrax spores, eating contaminated meat"), the symptoms ("begin after a 1 to 6 day incubation period . . . itching, lesions, fever, cough, weakness, and death following shortly thereafter"), and the other treatments available ("antibiotics, such as penicillin . . . must begin prior to the onset of symptoms and must include vaccination"). The source concludes by reiterating that "Anthrax is almost always fatal, regardless of treatment."

Much of this information will not reach the average soldier or sailor, even though they are the ones who have everything to lose by not knowing it, and much of it may seem relatively unimportant to those of you who are not in the military. I submit, however, that the fact that the government is planning such a scheme—that fact alone—should

be enough to make you realize the extent of their power. What else have they done without your knowledge? What are they planning to do next? Could it be, indeed, has it been, done to you?



"To Shoot Straight and Always Tell the Truth"

At this moment I can't really remember as to whom had coined the above quote, but it might as well have been Tim Yohannan. As word travels fast in our insular "punk" community, Tim recently outgrew his own physical body and passed away surrounded by friends. Up until the very end, Tim soldiered on doing what he had always done - making things better for the rest of us in the independent punk world. There were times when the overall pain and fatigue were too strong, and he would have to rest, though it would take much more than you or I could tolerate to bring him to that state. Sure, it would have been easily justifiable for Tim to have turned into a big weeping mess or let everything go to shit while he blew his last pennies on fun when faced with his own mortality, but instead he looked it right in the eyes with more "balls" or "guts" than most of us could hope to muster. In fact, he would let out one of those special, patented, hearty Yohannan laughs that somewhat reminded me of a seal begging for a fish every time I'd ask him how the cancer was doing or insist that the radiation had turned him into a colossal 50-story giant that lived in an immense military hanger like I had seen in the movies. I knew that Tim wasn't the kind of guy who looked for pity, no matter how dire things seemed. It began towards the end to become clearer that there was a very good chance he would not win his battle with the big C and I thought, "What an unfair fate for someone who had enriched not only our scene but our lives," though I never told him so. I figured that if we didn't say goodbye, then maybe he wouldn't have to depart.

Going way back to the first time I had heard of Tim was from picking up the "Not So Quite on the Western Front" comp that he and some fellow compatriots had put together and being pretty awe struck by the magnitude of such an endeavor. Over a decade later it was still my measuring stick for what a great comp project could be and it highly influenced the way I put together the Roger Miret benefit CD, which not only included the same amount of bands, but also some of the same bands. Anyhow, it wasn't until some time in '84 when I came upon another copy of MRR, which had long ago become something greater than a compilation LP insert, and again I was floored by how cool it was, reading it cover to cover within a day or so. I had no idea that there was anything out there that was anywhere near the scope of Flipside, but there it was - another great leap in bringing isolated people throughout the world who loosely share the same ideals and interests closer together. My love affair with MRR continued until the later 80's when I thought that Tim was giving us skins a bad rap and deserved a major pop in the mouth. The thing was that I didn't hang with any of the queer bashing, Third Reich leftovers he was talking about and so I took it kind of personal when maybe I shouldn't have. I would find out a while later that he did in fact take some lumps for his views on this topic, and though physically small, Tim still refused to be intimidated by superior brawn. Love him or hate him, the man had guts! After a few years I got over it and picked up an MRR. It was kinda like picking up an old friend and even though I eventually filled in the back issue holes I still had some misgivings about Tim. Not long after, some MRR staffers such as Larry Livermore, Lance Hahn, etc. would float through town in the back of some tour van, and they all were pretty nice to me. I would ask them what Tim was like, wondering if maybe he was some kind of argumentative tyrant, and of course, they would assure me that Tim was actually a fairly decent guy. It was around this time that I was doing some stuff for Flipside, and I would eventually happen to speak with Tim, who seemed pretty down to earth and lacking in pretension right off the bat. Once he got to know me a little better, he asked me if the Flipside staff hated the MRR staff because he had heard some rumors and felt bad about it because he always had a lot of respect for Al Flipside. I told Tim that I didn't think so and that I had figured that it was the other way around because of the petty rivalry the two cities had for one another.

Off and on he and I would occasionally have a chat but it wasn't until I had started my label in '94 that I would fully come to appreciate what Tim was about. It was around this time that I was having more and more contact on a business level with some of the people who I had taken inspiration from to get my own serious DIY thing going. I was also finding out more about them from the old bands I was talking to now on a regular basis. It didn't take long for most of those label and distro people who preached community and honesty to start coming across about as believable as a grand dragon named Hector with a gay, black lover and a flower print chiffon robe. Many of these self-proclaimed punk morality watchdogs would end up lying to me, trying to rip me off and/or making up fucked up lies about me behind my back. Many of them had also screwed their bands for whatever little money was due. Tim was one of few people whom the more I had heard about, the greater respect I developed for his business ethics. Bands that saw no money from their full length releases on their labels would receive royalty checks from Tim off of the one puny comp track that MRR had released. Whether you liked what Tim preached or not, he practiced it and held himself to the same standards or higher. He could've made quite a comfortable little music industry life for himself but instead chose to work a separate day job and then come home and deal with all the problems and what not out there in punkland. Tim spent hours listening to myself and a zillion others whine about our dumb little problems and never asked for a dime in return. He was a mediator, organizer, no interest lender and held about a million other positions to many people, but most of all he was a trusted friend to them. Some people thought that Tim was some kind of Stalinist, purge hungry, paranoid kook waiting for any excuse to turn against someone. This was untrue as Tim realized that no one was perfect and commonly overlooked many annoying faults in the people he knew, including those possessed by myself. Many of the people Tim spoke out against in the scene, he did so a lot of the time wearing kid gloves. I know for a fact that Tim knew some pretty rotten stuff about certain people he was having a war of words with but chose to keep what he knew to himself and not embarrass them. It would have been justified many times, but instead he chose to be the bigger man even though the people reading MRR didn't know it. Tim believed very strongly in friendship, and even though he considered CDs to be some kind of loathsome objects, he always gave me his full support, because he ultimately respected what I was about. In turn, I also didn't always agree with everything Tim believed (and he knew this) but I could not help but to admire his M.O. behind the things he did. Tim told me once that if anyone was trying to rip me off I could threaten them with having the whole thing put in the next MRR. He didn't do this because he owed me a favor - it was because he truly hated to see people get ripped off. That was Tim - always looking out for others more than himself. Everyone knew that the mag was ultimately his and he had the final say, still his column was always the smallest and even though he had a strong agenda to push, it was always about ideals and never about popularizing himself. Behind the scenes, Tim was always busy and never content just resting on his butt. I used to call him a "Work Nazi," to which he would chuckle because he knew it was true. Tim not only accomplished a lot on his own, but he also inspired others around him to do more, get involved or just plain think.

I don't really believe in any afterlife, but if there was one, Tim would be there helping to organize the other souls in opposition to some unfair deity's rules and enjoying some maximum rock and roll.

I could go on for many more pages but know that there were many, many more who felt the same way so instead I'll leave you with this short anecdote. It seems that someone working at Epicenter had taken exception to the NOFX cover art with the guy 69ing a sheep and complained to Tim.

His response was that he took offense to the fact that said person was offended by one of his peoples (Lebanese) long time customs of having sex with sheep.

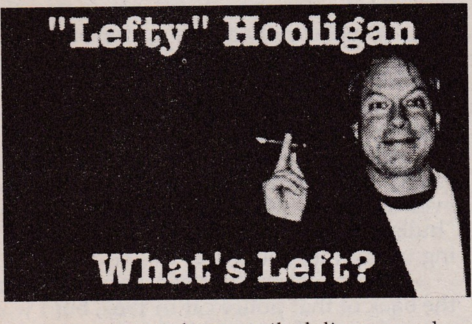
Take care buddy and thanks for what you brought into our lives.

And on a very related side note, now that Tim is no longer physically at the helm of MRR, the zine's burdens shall be placed onto the shoulders of some probably relative newcomers. (Relative newcomers meaning that no matter how adept they are at performing the necessary tasks, Tim obviously still had far more experience running things.) What it all comes down to is that from time to time things may or may not happen as smoothly as planned, so please give the new "tyrants" the respect, help and patience they deserve as they've got some pretty tough shoes to fill. Even though Tim feared himself a goner, he still made provisions to keep MRR alive so let us show our gratitude and continue on as planned.

Now onto more not so up beat news: On April 1, original Christian Death vocalist Rozz Williams committed suicide by hanging himself. Rozz was one of the original so. Cal. "Death Rock" punk archetypes and he had been involved in numerous bands and projects including Premature Ejaculation, Daucus Karota and Shadow Project. I remember getting the debut Christian Death LP soon after it first came out and it's been a favorite ever since. Along with Einsturzende Neubaten, they were one of the best live bands I had ever seen during the early half of the eighties. Rumors are that failing health was to blame in his decision to end his life.

This is the part of my column where I make some selfish requests: I'm looking for someone that can fill me in on the early gothic/ death scene bands (ala Christian Death/ Souixie/ Super Heroines Styles) and the early industrial/ noise scene bands in the U.S. (Outside L.A.), France and Germany. I know some stuff but could definitely learn more. I'm also always looking for 70's/ 80's live punk/ hardcore audio tape collectors. In both cases I can't offer much other than some possible trades for CDs on GTA. (Please include phone # when writing.)

That's it for this issue's column. Next time I'll try to cover the usual business/ DIY stuff. Later, Brian c/ o GTA, 501 W. Glenoaks Blvd., Ste. 313, Glendale, CA 91202 USA.



I was a regular juvenile delinquent when I was a teenager. Thirteen, fourteen, fifteen; before I got politics in 1968. Belonged to a pack of suburban hooligans in southern California, kind of an oxymoron since virtually all of southern California is suburban. It's easy to forget that both Watts, where black people rebelled in 1965, and south central LA, where multiracial crowds rioted in 1992, were very suburban "inner cities" compared to their east coast counterparts.

Among other things, our gang-without-a-name went around breaking into houses for sport. Not ones folks lived in but model homes. Show homes the companies that built all those tacky suburban tracts in the mid-'60's would outfit to walk perspective buyers through, filled with instant landscaping, ersatz furnishings and middle-class stereotypes. There was always a tract being built somewhere in those days, with usually two or three, at most four basic house designs that required as many model homes to give interested homebuyers some sense of what they could do with the property. One of the show homes would also double as a sales office, but most of the time no one stayed on site after business hours. We're not talking about sophisticated security systems during this period. Loud, noisy and relatively expensive; at most the sales office would have an alarm, leaving the other model homes with only door locks and window latches.

Not enough to stop us.

In fact, we also broke into the sales offices with impunity. There were no invisible laser beams or subtle motion detectors or ultra-sensitive microphones in the '60's except on *The Avengers* and *The Man From UNCLE*, just wires running to doors and windows rigged to trigger an alarm when a circuit was broken. Easily circumvented, especially since they were never complete security systems most of the time. Ground floor entry points would be wired, but not the second floor windows. All outside doors and windows would be covered in a one-story ranch home, except for the big garage door. But like I said, most of the time there wasn't even an alarm.

Security wasn't a high priority since nothing of any real value was ever kept or displayed in these model homes. Once, we ran across a show tract house in which the living room had a fake bar decorated with a rack of three wine bottles. Only they were full. Cheap wine. Gallo. I didn't drink, but some of my partners-in-crime got shitfaced that evening, leaving the empties littered around the living room. That's what we did most of the time, when we did anything at all. Rearranged the furniture. Made it look like somebody'd slept in the beds. Graffitied the walls (no, not "helter skelter"). Left a big turd floating in the toilet. Swam in the occasional display pool. And in the sales offices, used the telephones for long distance mischief.

That last eventually got us busted, but not before we got real good. We'd cruise around town on the weekends or during the summer on our bikes checking out all the new neighborhoods under construction, taking note of business hours and habits, using crowds to case a house for security, locate a nearby place where bikes could be stashed, etc. Then we'd descend upon our targets some night, needless to say dressed all in black, and do some simple breaking-and-entering. This was easiest when a tract didn't have too many new homeowners, but we pulled it off when they were selling off the model homes at the end. We always posted a watch and at anything suspicious we bolted out the back, over the fence and to wherever we'd hidden our bikes for a fast getaway. We did this stuff on a lark, so you can imagine what we did seriously...

As I said, we got good, but we also got tripped up on technology. Nothing fancy. We broke into a model home, no alarm, that also housed the sales office. Two telephones, so while a couple of us occupied the lines, the rest of us roamed the house looking for shit to fuck up. On that occasion we had five in all, including the watch. We didn't realize that the telephone lines at our location were tied into the main real estate office downtown, showing up as lit square push buttons on those old-style multi-line telephones. Somebody *was* staying late at the main office; somebody who surreptitiously punched into the teenaged conservation between one of us hooligans and parties unnamed in Sydney, Australia; somebody who immediately called the police on our little game.

"Cops!" the watch screamed as he raced through the house headed for the open back sliding glass door, two squad cars in front disgorging police. I remember I was in a back bedroom, bouncing around on a display bed. I threw open a window and jumped through the screen to find myself running across a sod fresh backyard, racing my partners-in-crime to the wooden fences around the yard. The cops for their part didn't have the front door keys, nor had we left the front door open. Stymied by side gates, they got through a little too late and caught the last of us breaking a few boards on his way over.

Everyone was on his own, though none of us were green at this. I bolted over and under a couple more fences before hunkering down in a dirt back yard behind a newly built recently painted suburban home to catch my breath. Adrenaline screamed through me as I crept painfully to the gate to scan the street the next block over. A cop car staked out the curb of the house behind the house we'd technically burglarized, both cops on the sidewalk with flashlights scanning futilely for us. Another black-and-white slowly rolled along the block, coming from the direction I was headed in, away from the scene of the crime. I carefully opened the gate to enter the next back yard and continued slowly down the block quietly using the gates until I had only an unlit street between me and a fragrant lemon grove camouflaged with night. The same lemon grove in which we'd hidden our bikes.

Two of the five bikes were gone when I shouldered mine, carrying it out of the grove. Lemon tree branches have rather severe thorns, and dried branches can easily cut up bicycle tires. I started riding when I made it to a regular road, getting the distance of two semi-rural intersections and a highway overpass before a police car pulled me over.

They asked me how old I was and what was I doing out so late. I said I was coming

from hanging out with friends, and I was heading home. They said it was 11:30, well past curfew. I said I knew that but I was riding home. I did know that kids had the right to be on their way home after curfew, though I also knew I was stretching that technicality this late. They asked me where I lived and when I told them they said that was a long ride. Then they said, "get in the car." To their credit, they did fit my bike into their trunk without doing it any damage. That's when *their* game began.

"We're just gonna drive you home and see if your parents know you're out and why," the cop at the squad car's wheel said after using the car radio to report in. He was the younger cop, and he spoke to me as if I were a younger brother in trouble. "Just see if your story checks out."

"Hell with that Bill!" the older cop growled gruffly, sitting shotgun, not bothering to look at me. "He's probably one of those punks who burglarized that model home. Kowalski caught another one of them fifteen minutes ago. I say we haul his ass down to the county jail and throw him in the drunk tank for the night with his friend. And a half dozen winos, junkies and murderers."

The cops were calling it a burglary!

"Come on Joe, he's just a kid." Bill glanced at me as he argued with his partner. "Maybe he was in on the break-in, but we'll know that after we talk to his parents."

"No." Joe declared his finality with stern a hand gesture. "That's not proper procedure. He's a minor so we toss him into juvenile hall with killers and drug addicts his own age. He can call his parents from JV. In the morning."

"Look Joe, what if the kid admits he participated in that model home break-in." Again Bill gave me a furtive glance as he took on the older cop. "Couldn't we just release him into his parents' custody? We don't need to ruin his life by booking him into Juvie. That'll give him a permanent record."

"Well," Joe grumbled a bit, shook his head and then thought for several long minutes while I sweated in the back seat. "I guess that would be all right. But he has to tell us who else was involved. Otherwise, it's a night in JV on suspected burglary."

"Whatdoyasaykid?"Bill, the young cop, pronounced it as one word. He gave me a look that said he was really on my side. "Who else broke into that model home with you tonight?"

Bells and whistles and the duck with the funny moustache falls from the ceiling! Congratulations to the man in the third row who correctly guessed that Bill and Joe were doing a "good cop/bad cop" routine on me. Your prize—a "get out of jail free" monopoly card.

Good cop/bad cop.

It's a mid-term election year—no presidential fireworks—and that's all I really have to say about electoral politics. The Democratic and Republican parties play good cop/bad cop protecting the capitalist system. It's a routine. They're both still cops. They're both out to keep us in line. The good cop/bad cop game is to get us to go along, to cooperate with them as they put the handcuffs of wage slavery and commodified relations on our lives. We're meant to see one or the other political party as good or bad depending on our class, race, sex, religion, political ideology, etc. etc. etc., instead of understanding they're both in the game together. That game being to keep you, me, all of us from effectively challenging the power of capital over every aspect of our lives.

The Left, using the "lesser of two evils" argument to support the Democratic party, ultimately falls for this good cop/bad cop routine. It's been easy for the Left to identify the Republicans with an agenda that's pro-business and fundamentalist Christianity not to mention anti-civil rights and social justice. The Democrats in turn are supposed to be the party of working people in general and unions in particular, as well as of people of color, women, gays, etc, etc.; a "party of the people" the leadership of which occasionally needs a good swift kick in the butt to remind it of its "true loyalties." Complete crap. The Democratic party is bought and paid for through campaign financing by most of the same rich people who bought and paid for the Republicans. It's time we paid a little more attention to the role the Democrats act out in capitalism's good cop/bad cop scenario.

First and foremost the Democrats help to discipline the working class and other lower class elements of society when they get a little too rebellious. Wilson, Roosevelt, Truman, Kennedy and Johnson all wielded social reforms with one hand and brute state power with the other; a combination of cooptation and repression intended to dispel lower class agitation. The "progressive" Wilson aided Palmer's Red Scare raids with the army in order to quell the massive 1919 labor uprising. Anti-communism mounted during Roosevelt's reforms, culminating with Truman's use of the military to suppress the 1945-47 strike wave and his hosting of McCarthyism alongside his "Square Deal" in the tradition of Roosevelt's New Deal. Kennedy's civil rights reforms and Johnson's Great Society went hand-in-glove with the FBI's mounting domestic counterintelligence programs of the period, curtailing the black rebellion, a leftist resurgence and some little known labor unrest during the Vietnam era.

Second and no less important the Democrats help to rally workers, poor people and minorities to capitalism's interests and ultimate defense. Using patriotic nationalism to temporarily dissolve class antagonisms in American society, the Democrats have gotten working people in this country to kill other working people around the world in the interest and defense of capital. That the sons and daughters of the rich need never fight in such wars is obvious. In turn this has made the Democratic party the party of war during this century. Wilson and the first World War, Roosevelt and the second, Truman with Korea and Kennedy/Johnson with Vietnam; every prolonged conflict in the last hundred years has seen the Democrats initiate overt military involvement, using their support among workers, poor people and minorities to legitimize this involvement with "the will of the people."

Third and last, but by no means least, the Democratic party remains the "roach motel of American leftism." Left groups and movements go in but they don't come out. Organizations as diverse as the New American Movement (now a part of Democratic Socialists of America) and the Communist Workers Party (of Greensboro, NC infamy) have tried to enter the Democratic party to reconstitute its left wing, only to completely lose their effectiveness if not their identity. At the very least the massive amount of time, energy, money and organizing put into electing Democrats every couple of years is an obscene waste. If the Left put the same resources it devotes to aiding-and-abetting the Democratic party behind any of its other half-assed campaigns, say freeing Mumia Abu-Jamal, the man would not only be out of prison by now, he'd be a US senator from Pennsylvania!

The Democratic party functions as the good cop against the Left which is often too busy making a "bogy man" out of those bad cop Republicans to think straight. Yet the Democrats are also cops; cops willing to discipline, conscript and absorb leftist organizing particularly and working class discontent generally in the interests and to the benefit of the capitalist ruling class. Good cop/bad cop, remember?

The role of third party formations and movements, when its not to recruit for either of the two major political parties as the AFL-CIO based Labor Party and Jesse Jackson's Rainbow Coalition do for the Democrats, is to provide the oil that lubricates this good cop/bad cop game. Third parties give the two major parties a clue as to what's wrong in society, and they often provide the programmatic ideas that Democrats or Republicans can then coopt to diffuse popular disaffection with their politics-as-usual. On extremely rare occasions when the political system does not respond in time, a popular third party can go on to replace one or the other of the major parties without fundamentally challenging the good cop/bad cop political routine. A multi-party parliamentary system in the US might actually make politics a little more interesting, or at least allow us to have our own Monster Raving Looney Party which is why I now and then vote for third parties. Yet it won't alter the basic good cop/bad cop game built into mass representative electoral democracy in capitalist societies.

Only suckers fall for that good cop/bad cop bit anyway.

"I really am just going home." I told good cop Bill as sincerely as I could muster, even though I shook as bad cop Joe muttered "bullshit" under his breath. "My mom's waiting up for me, you'll see."

I was a scared fourteen-year-old kid in the back of that police car in 1967, but I was no sucker. In fact, my mother was up. She got by on five or six hours of sleep a night, so she usually stayed up past one in the morning reading or watching TV. I didn't know

how I was going to manage it at the end, when the cops talked to my mom, but I figured I'd have a better chance of being left with my parents once I was already at home rather than to try managing that feat from Juvenile Hall.

As it turned out, both my parents were up and waiting for me. No one else got picked up by the police contrary to Joe's comments, but one of our crew did get nabbed sneaking back into his own house. He spilled to his parents, not what he'd been up to, but who he'd been out with. My parents got a call from his parents, so they were dressed and expecting me when the cops rolled into the driveway with me. They talked with the cops out on our porch, where they could see me in the back of the squad car. Yes they knew I wasn't in my bed asleep. Yes they were waiting up for and worried about me. Was something wrong? they asked. Was I under arrest? It baffled the cops, I could see that. But my parents were white and by that time respectably "middle class." The cops politely unpacked my bike from their trunk and let me go. My parents read me the riot act and grounded me for a couple of weeks after the cops left; nothing to what they would have done had I gotten caught burglarizing that model home.

I kept a low profile for a month or two after that "close shave" with the police.

I'm running out of column space again, but let me note that even when I criticize capitalism and the ruling class's Democratic-Republican shadow play, I have to take the Left to task. Recent e-mail complains that I spend as much time criticizing the Left as I do attacking "the real enemy." Some of my ultraleft comrades might argue that the Left is in actuality the left-wing of capitalism's political apparatus, though I don't go that far myself. The Left has swallowed quite a lot of bourgeois bullshit however; from the need for "full employment" and "participatory democracy" to working within the Democratic party or the AFL-CIO in order to "move them to the left." Looked at it another way, in criticizing the Left I also take on some corrosive aspects of capitalism...

...ALL THE NEWS THAT FITS...

R.I.P... I owe Tim Yo my job as well as this column. Some folks viewed Tim's dedication to certain principles and his willingness to use every means at his disposal to attain those principles as intolerant, uncompromising, rigid and dictatorial. Paradoxically, those same characteristics are also why Tim Yo had such an important, positive impact on punk rock. Tim was a package deal. I'll miss him. Thanks should also go to Tim's friends who took care of him and stayed by him until he died.

URL CORRECTION... The address for the main Red and Anarchist Skin Head website is http://www.geocities.com/CapitalHill/Lobby/1753/...

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

Fuckin' A! It's strange. An MRR without Tim. Even though I knew it was coming it still leaves me shocked. I guess I thought it would never really happen. It was just supposed to happen. But that was the word two years ago too. I guess I thought the stubborn guy wouldn't let a little thing like cancer do him in. He certainly had me going. Fucker! I've been at MRR seven years or so now and I knew Tim since 1982. All the way back to when my band was on the first MRR comp. Actually make it before that to my days of sitting around the suburbs listening to MRR every Tuesday night on KPFA and then occasionally talking punk rock with the guy at the then infrequent punk shows. I wondered how the mag would handle Tim's passing news wise. Low key is an understatement. Tim's wishes! A column mention here and there I guess. No "Every review Tim Yo ever did!" issue or even a "The people Tim Yo really really hated!" section. Shit even MTV ran a blurb. As hokey as it sounds in the punk rock world there have always been lifers and people passing through. Tim took it one step further. Or I guess if you include Epicenter, Gilman, Blacklist, MRR the mag and MRR the radio show make it a few more steps. That's nuts. Punk rock has never been big on stability. That's what makes it fun. Unfortunately. So I guess it's time for me to write my best fucking column ever. For T.Y.! Wait, Tim didn't like most the stuff in my column anyways. Whew. What a relief!

First up is the SKIMMER CD "Comptoenail" on Crackle (PO Box HP49, Leeds, LS6 4XL, UK). You know I love these guys. Probably the UK's best pop punk band with no disrespect to Travis Cut and Chopper. Awesome Mega City Four/ Senseless Things type of stuff. A collection of all their singles and a few other tracks. This should be available thru Mutant Pop too so don't miss out on this killer disc. The JOHNNIES have a debut CD "12 Steps To Nowhere" out on Lomag (PO Box 689, Hingham, MA 02043). You may be familiar with these guys since they were formerly known as Johnny Bravo with two great singles under their belt. More of their Undertones meets old school US punk rock. A tad pop in a cool way at times, this is a strong full length that should appeal to Queers fans as well as brit via the US fans of One Man Army and like bands. LOOSE CHANGE have a full length CD "D Is For Delinquent" out on Noise Patch Records (PO Box 1646, Redondo Beach, CA 90278). Boy, these guys have come a long way since their Shredder 7". Unfortunately for me I haven't found their split with Buford, but this is some pretty damn tight catchy melodic hardcore a la NOFX and AFI. For this popular genre this is easily one of the year's best. So Epitaph/ Fat fans take notice here and find this. You won't be disappointed. A record that came out a while back that I finally found is the PUD "The One On The Wall Is A Trout. I'm The Shark!" LP on Recess Records (PO Box 1112, Torrance, CA 90505). These guys sound like a cross between early Social Distortion and a drunk Bruce Springsteen. Make that a drunk Social Distortion too. Fun and amateur is the way here but the guys kinda got some real sing-a-longs going on. Maybe a little Nar too. Anyways, I loved their "Teenage Rancor" EP and I love this too. Just some fun sloppy punk with lotsa lotsa spirit. The HORACE GOES SKIING "Domestic Violence" EP on Pop Kid Records (16 Raleigh Lane, Wayne, NJ 07470) is an awesome pop punk EP with mod overtones. This is a great new band. Up there The Strike and The Gain as far this debut record goes. Very recommended.

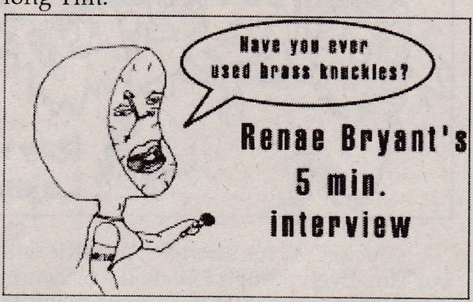
Now for some more emo based pop stuff. Local greats PEE finally have a new LP "The Roaring Mechanism" out on Absolutely Kosher Records (417 Frederick Street, San Francisco, CA 94117). Not as straight forward as their first LP and downright weird at times this is still pretty great. No one sounds like these folks. A great guy/ girl mixture vocally with power, dissonance, and gentleness musically. I previously described these guys as a cross between Velocity Girl and Minuteman. That still stands although arrangement wise they've become more complex. But this isn't Math Rock. Just a little confusing at times. CAP'N JAZZ have a compilation double CD "Analphabetapolothology" on Jade Tree (2310 Kennwynn Rd., Wilmington, DE 19810). Try running that title thru the spell check. A poppy emo band from the early to mid 90's with lots of arty overtones. I was familiar with this band from a few comps but this long collection really shows off this band's unique style. Not very punk but lots of screaming vocals as well as melodic vocals. Horns and shit too. A band Ben Weasel hated. One of my faves HOT WATER MUSIC have a couple new records out. First is the "Alachua" 45 on Allied Records (PO Box 460683, San Francisco, CA 94146). These guys unleash their emocore sound in a punk rocking way here. This even made the regular review section. These guys should be huge! An awesome live band and all. They also have a couple songs on a split with Clairmel on No Idea (PO Box 14636, Gainesville, FL 32604) which are also quite rocking. This band has done some great stuff of late so give them a chance.

On the long overdue re-release front we have three releases worth a mention from Overground Records (PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UK). First is the BLITZKRIEG BOP "Top Of The Bops" CD which goes back to 1977. Decent sloppy punk rock a la the Boys on the early stuff and almost a new wave Wire feel on the later stuff. Multiple versions of the over-rated classic "Let's Go" kinda weaken this but

there is some cool stuff on this like "You're Like A UFO". The NEON HEARTS "Ball And Chain" CD is good X Ray Spex with a guy singer type of stuff. Sax mixed in with the punk circa 1977. Very energetic and spunky stuff that's light on production. One of the more solid collections around, i.e. less filler. This stays pretty punk too. The JERKS "Jerk Off" CD ,also from 1977, includes the classic "Get Your Woofing Dog Off Me". Not terribly solid but this still has it's moments, especially with the singles included. UK punk to punky new wave on this. Following in the punk to new wave vein is the UNNATURAL AXE "Is Gonna Kick Your Ass" CD on Lawless (PO Box 689, Hingham, MA 02043). A Boston band from 1978, this is mainly fueled by the great "They Saved Hitler's Brian" EP. A classic US punk 7" that makes this worthwhile in itself. Some so-so new wave stuff tossed in too. Not really a re-issue is the NAKED RAYGUN "The Last Of The Demohicans" CD on Dyslexic Records (PO Box 72442, Roselle, IL 60172). Unreleased post last LP stuff as well as some live stuff. Certainly not their best stuff but this is no embarrassment either. In fact the demo includes a couple really strong tunes and the live version of "Treason" doesn't hurt either.

On the indie pop front, we have an American Pop Project/ Candy Floss co-release "Pure Spun Sugar" CD (AmPop, PO Box 2271, San Rafael, CA 94912). A must for fans of gal vocal pop with a heavy dose included here. An international comp with bands ranging from Red Dye No.5 to Cuckooland to stuff from Sweden and Austrailia. Not a clinker in the bunch from some known and some not so known bands. The DRESSY BESSY debut EP on Little Dipper Records (PO Box 18652, Denver, CO 80218) is a good three songer with girl vocals in the Tiger Trap / Heavenly vein. In fact they are included on the just mentioned comp too. Definitely a twee folk kinda thing. As is the RIZZO "Shymaster" EP on Cher Doll Records (PO Box 23333, Seattle, WA 98102). Why isn't this band on the comp? Another listenable amateur gal twee thing a la the Softies. Very sparse with good melody. A good pop record. The ANORAK GIRL "Plastic Supermodel" 45 on Damaged Goods (PO Box 671, London E17 6NF, UK) will appeal to Helen Love fans. In fact I like this more than Helen Love. What the fuck? It might be Helen Love. Quirky techno bubblegum with an abundance of cuteness. A posthumous release is the MOPED CD "The Horrible Truth About" on Vital Cog Records (PO Box 270, Kendall Park, NJ 08824). Somewhere in between indie pop and Superchunk, a collection of various comp, singles, and unreleased tracks. Everything by this band was good and this disappoint either. Also in the indie rock section is the WEAKERTHANS "Fallow" CD on G7 (PO Box 3-905 Corydon Ave.,Winnepeg, Mb. R3M 3S3, Canada). A strong indie pop/ punk pop/ songwriter release from the ex-bassist in Propagandhi. I'm quite impressed here as this exhibits quite a load of talent. Almost like a Canadian Frank Black. Some cool mellow stuff too. This explains his departure from Propagandhi.

Well that will do it till next time. So goodbye cruel world. Hello cruel world. So long Tim.



I am not going to spend much space talking about Tim's passing because I know he'd be pissed if I did. So, I will acknowledge his death by simply stating that we all can learn from the example that Tim made and left. My life is greatly enriched just by having known him. For that, I am very thankful. Besides, "life is dumb."

In keeping with the theme, I interviewed a girlfriend I have known for six years. She has been a college radio DJ for seven years, she has never done pirate radio, but she has given so much to the independent music scene, I thought she would make an interesting interview. I was right.

MRR: How long have you been a DJ?

Tina: For seven years.

MRR: What made you decide to become a DJ?

Tina: I worked in a record store in Santa Cruz. When I moved back to Riverside I knew I was not going to work in a record store again, but I wanted to be able to tape all the music I wanted to. As a result I became a DJ so I could make tapes of all the new music. That was my only goal, starting out, to make myself tapes-for free.

MRR: Why did you decide to go the college radio route?

Tina: College radio is important, second only to pirate radio in importance, because it is the closest to free radio.

MRR: How can people get involved with pirate radio?

Tina: MRR probably has more specifics on that than I do. I know there is a guy in Berkeley who sells pirate radio kits. The interesting thing to me about pirate radio is that you think of it as a resource for the left, but there are Christian [and militia] pirate radio stations too. It's a trip.

MRR: How have you seen punk or college radio change in the last ten years?

Tina: Punk started in the 70's, so I feel I came in the middle of it all, in the 80's. College radio used to be alternative. This word has become co- opted and therefore, meaningless. It went from bands giving me their demo, to bands talking about when they are going into the studio. Things have definitely became more materialistic and less political.

MRR: Besides the free tapes, why do you stay?

Tina: Well, I teach first grade during the day, and this keeps me sane. This is a great open format of public radio. It's a great format for bands that have never been heard or signed, who are just underheard, or who will never go commercial. Who else is going to play these bands?

MRR: Tell me about your show.

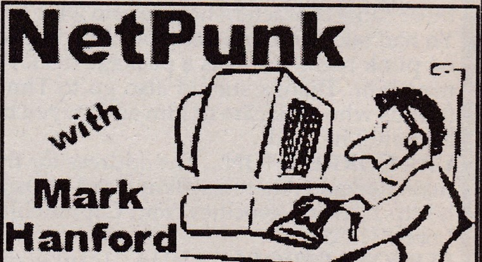
Tina: It is called The Confession because it seems when bands come onto the show they always tell something they have never told anyone before. My show has always been about independent bands and educating people about music. Listeners will call or write and say, "you turned me onto such and such a band." In the past seven years I have interviewed bands, poet, activists, registered nurses about women and aids, 'zine publishers and more. It's a great open forum. I think sometimes college radio is misunderstood. It's not all novice work. Like I just played a mental health three minute public service announcement and after that played the Ramones "Psycho Therapy."

MRR: What advice do you have for people wanting to get involved with college radio?

Tina: They should just apply to the station at the nearest college campus or move to a town with a pirate radio station. Bands should pick up a CMJ, even the ones that only cost $5. If you want airplay, call the station and ask for the music director or a DJ that you know you like. If you have to, pretend that you're the manager of your band, no one else is going to do it for you. If you are in a small town without a college radio station, hook up with a tape-penpal and trade with them with what you have at home. Mailorder and penpals can save you. Keep your hands on fanzines.

MRR: Any parting words?

Tina: You can contact me at 8920 Limonite #172 Riverside, CA 92509; (909)787-3838 is the music line. So, since it is 7:19 AM and Jacklyn needs this by 7:30 AM, I better end this here. Thanks to all those people who ordered the compilation, Put Some Pussy in Your Punk, and have waited patiently for them. I got them in my hot little hands on the 10th of April and am now finally sending them out the the bands and filling orders. Our band All or Nothing just got two new members, Eric Glosson (of Help Wanted) and Ron Tidwell(ex-drummer for Fighting Cause) we are doing quite well with chaos following us at every show. On a different note, I wanted to say that Tim had everything in order when he passed on and I am very excited about the future of MRR and support the entity of MRR as it exists now completely.



Before I can start this column, I feel the need to comment on the passing of Tim Yo to the great circle pit in the sky. I hardly knew

COLUMNS

Tim - only met him twice - but he touched my life immensely, both by giving me the opportunity to write for MRR and for putting out a magazine that I stumbled across in an Idaho record store in 1982 which gave me a lot of ideas about what punk rock is, was and could be. I know Tim didn't want a memorial service, but for those of you with web access, I've put up a site at http:/ / memorial4tim.home.ml.org where you can leave your comments and read what others have written. It is a touching tribute to a man who changed the course of many of our lives by giving us access to others who were somewhat like ourselves. Thanks Tim. And now on with our regularly scheduled column.

I thought I'd spend this month's column giving you a ton of information about pirate radio on the net. I figured when I started research on this subject for this column I'd find half a dozen decent sites, but the great news is there are many really great pirate radio resources and websites out there, and they aren't very hard to find. Hopefully this month's column will give you much of what you need to find a pirate radio station in your area (or areas you'll be traveling too), as well as possibly giving you enough information to go out and start your own little pirate operation.

The big controversy over pirate radio is whether it is legal or not. Most radio pirates would argue (whether they actually believe it or not) that it isn't illegal because the radio transmitters they are using are very low wattage, and thus don't have much of a range, and because, by the FCC's own definition, the public owns the airwaves, and thus as members of the public they should have the right to do whatever they want with those airwaves. This is why pirate radio can be hard to find, and why many websites I point out in this column may or may not exist for long after this issue comes out. For frequently asked questions about low power broadcasting, check out http:/ / www.sasquatch.com/ ~zane/ lowfaq.txt .

An excellent starting point for exploration of pirate radio on the net is The Free Radio Network homepage at http:/ / www.frn.net. Really, almost everything you ever wanted to know about pirate radio can be found at this site. There are archived audio clips of pirate radio stations, a message board where you can talk with other radio pirates and/ or listeners, and several sub-sections, each with their own focus. Subsections you'll find here include the Association of Clandestine Radio Enthusiasts (http:/ / www.frn.net/ ace/) which is a club you can join, The Pirates Web (http:/ / www.frn.net/ stations/) where you can get a free web page if you have your own pirate radio station, and a Radio Free Internet sections where you can learn some of the ins and outs of pirate broadcasting. This is *the* place to start.

If you are looking for pirate radio in your area (or an area you'll be wandering through this summer), the Pirate Radio Kiosk at the mid-Atlantic Infoshop is a decent place to find many pirate stations (especially in California). The Kiosk also has a large list of links to other pirate radio resources. You'll find the Kiosk at http:/ / burn.ucsd.edu/ ~mai/ pirate_kiosk.html .

A site that has a decent list of stations that you can find out about, but more importantly, has a ton of other info about pirate radio, is the Mining Companies Guide to Pirate / Free Radio at http:/ / pirate radio.miningco.com/ . In fact, the Mining Companies site rivals the Free Radio Networks for useful information. They have updates on the latest legal challenges and legislation dealing with pirate radio, DIY guides on setting up your own station, a law library where you can research past pirate radio cases, and a ton more. You'll find the same sort of stuff at Bry's Pirate Radio Station page (http:/ / www.mnsinc. com/ bry/ piralynx.htm), so you'll probably want to check there as well.

Another excellent collection of links, though not as extensive as those mentioned above, are found on the Pirate Radio pages at http:/ / www.access.digex.net/ ~cps/ pirate.html, the Dubious Radio Link Engine (http:/ / www.yorkie.com/ ralinks2. html) where you can add a link to other pirate sites, and on Zane's Radio Page at http:/ / www.sasquatch.com/ ~zane/ radio. html. All have a decent selection of links and a bit of original content that you might find interesting or thought-provoking.

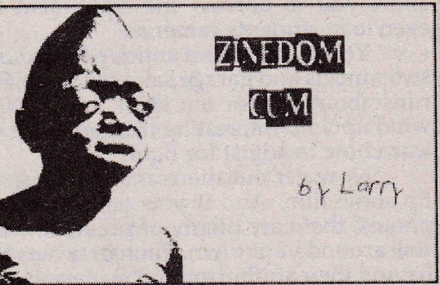
Okay, so you've looked over these pages and have decided you want to try this yourself. It doesn't cost a bunch of cash to put together a station. Hell, you could probably hold a benefit show and get enough money to put something together. The real information you need to know is what it takes to get started. Luckily, there are plenty of sources for that info on the web.

Free Radio Berkeley has been broadcasting for quite awhile now, and they want to spread the power of the airwaves. As such, they've put together kits that you can buy "to do radio experiments" with. Check out what they're doing, and the stuff they have available at http:/ / www.free radio. org/ .

Other great websites where you can find information on building your own equipment, or places to buy equipment include The Low Power Transmitter Kits Sources FAQ (http:/ / www.paranoia. com/ ~filipg/ HTML/ LINK/ F_FM10 more.html), the Homebrew Broadcasting page (http:/ / www.peak.org/ %7Ekenneke/ pirbook. html), Mycal's Microradio page (http:/ / mycal.net/ projects/ mpr/), and the Crystal Electronics Warpzone at http:/ / members.tripod.com/ ~crystalhf/ index. htm . All of them will help immensely in your quest to skirt the edge of the law.

Finally, I need to mention the Media Pirates Network. This page not only has some information on how to build your own pirate radio station, but it also has info on building your own pirate TV station, using off the shelf parts! That's right, you too can broadcast television to your neighborhood. Also at this page is a weekly column on media piracy done by the owner of the page, so there should be new stuff to read all the time.

Anyway, that's going to do it for this month. Next month it will be back to the music websites, so send me your site via e-mail at hanford@cruzio.com or write to me at POB 8059; Santa Cruz CA 95061. And of course, you can see my past and present columns at http:/ / netpunk.base.org . See ya.



I needed a picture of a Dodge Dart to use as a graphic in the new issue of my zine. My friend Jeff is a car guy, so I called and asked him if he had any photos of Darts.

"Oh, sure, I got a book with pictures of Darts for every year they were made," he said. "I'll scan one and email it to you. By the way, do you remember calling me on Saturday at 5:30 in the morning."

"Yeah, kinda," I said sheepishly. "We had a huge party that night. Our place was trashed. I didn't call you up and play AC/ DC's 'High Voltage' on your answering machine, did I? My friend Ray said he got a call at 5 a.m. and he heard 'TNT - I'm dynamite!' I used to call his house and leave recordings of metal bands all the time, so he knew it was me."

"No, you kept repeating 'I hope I didn't wake you up, I hope I didn't wake you up,' then you asked if I had a phone number for Flag of Democracy. You said you wanted to call them and ask if they were going to tour or release a new record."

"Yeah, I remember calling them in Philly, but no one answered the phone, thank god."

"Man, you're hilarious."

"I do that kind of stupid shit all the time. No wonder it takes so long for me to finish an issue of my zine."

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Few zines are lucky to have really good photos. Most zines rely on pictures shot with small point-and-shoot 33 mm or courtesy photos provided by labels or bands. Not that you can get great photos from a small automatic camera, but odds are the zines using those cameras aren't using them well.

I've always felt that photos are important for stories. Good photos can really make an average zine stand out. I try to include at least one photo per story. When trying to choose photos, I ask myself, "Does this picture have 'impact?'" Impact can be anything that grabs my attention: a strange look on the subject's face, hilarity, tragedy, etc. Basically, anything that catches my eye.

A lot of this is just common sense. Look at other zines and examine their pictures. Some zines will run really arty pictures (**Punk Planet**), others will print great live band

shots (**Slug and Lettuce**) and others will run still group shots (**Flipside**).

And in following in the grand tradition of the DIY ethic, go out and learn how to take your own pictures. Take a photography class at a junior college. Film and paper can be expensive, but the rest of the materials can often be found a swap meets, thrift stores and garage sales. Sometimes the schools will allow you to borrow the equipment and even loan students cameras.

You can also find antique Polaroids at swap meets and garage sales for $5-10. Film runs about $10 for ten shots, but you can wind up with interesting imagery once you learn how to adjust for light.

Now get out there and start burning up some film. And if you can't take good photos, there are plenty of punks that can. Ask around your town. Photographers love having their stuff printed. You can also run classifieds for photographers from other towns to send prints for you to use. BUT BE SURE TO SEND A COPY OF YOUR ZINE WITH THEIR PICTURE.

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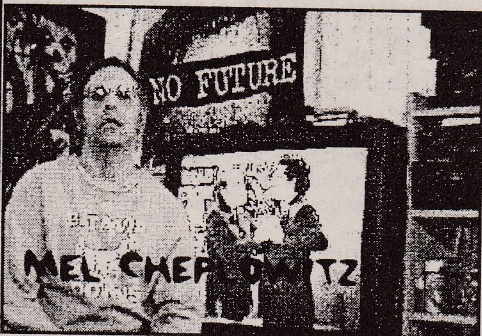
If you run a small zine distro that I haven't mentioned in a past column. please write with details about your distro. I plan on compiling the information and printing it in an upcoming column.

I'm also planning on reviewing a bunch of zines in my next column. Send your zines directly to me for consideration.

As always, I'm looking for newsclippings on Satanism, occult stuff, devil worship, etc. Please include the date and the name of the newspaper or magazine the story appeared in. I'd also like to say that I the new issue of Genetic Disorder is $2 plus four 32¢ stamps, not $1 plus stamps. I can be reached at PO Box 15237, San Diego, CA 92175 or email at <harmon1@mail.sdsu>.



MEL CHEPLOWITZ

I wouldn't feel right if I had to write about anything other than Tim this month. I don't need to tell you about his accomplishments; those have been well documented. I don't even need to tell you that he was a really nice guy, cause that's pretty well documented too. All I want to do is briefly outline my relationship with him. Throughout the ups and downs of a 21 year friendship, I always had high regard for Tim.

I met Tim in 1977. I guess it was natural we'd have something in common, being about the same age, both being evangelical about punk, and having been hooked on rock 'n roll since we first heard Elvis in '56. In early '77 when punk was making music exciting again, Tim had a friend named Carl, who hosted a weekly oldies show on a Berkeley radio station. Tim's contagious enthusiasm for the rebellious and controversial new music got Carl to scrap his oldies format for a week, and let Tim take over for the night to showcase punk rock. Tim did more than just the show though, he covered the entire campus area with fliers to promote the show. Fliers were a big part of the local punk scene back then. It wasn't unusual for bands to leave 100 or more fliers in each record store when they had a show. I listened to Tim's show that night after seeing the fliers, and loved it. Tim grouped the sets geographically. He started out with British punk, and saved Northern California bands for last. He had some really cool stuff, including "Leave Me Alone" by Mary Monday and the Street Punks! That was one of the best live songs ever by any local band, but never came out on record. Hearing it was so amazing! I called Tim up and asked about it. He explained that it was off a cassette, and offered to mail me a play list of all the stuff he played that night. He also suggested that I get involved in radio if I wanted to help promote punk, and gave me the name and number for the station's program director. On Monday I called the station and started training to become a DJ. Radio turned out to be my thing. It took a while to get good at it, but once I did, doing a show was a guaranteed good time. Without Tim's advice I probably never would have been involved in it. The next year the station decided to add a weekly punk show Sundays at midnight, mainly due to Tim's constant lobbying. Ironically it came down to the station's pair of punks as to who would get the show. Yup, me or Tim. I suggested a compromise where we would alternate weeks. Tim, who unlike me, knew how to play politics was unwilling to agree to that, forcing the station to make a choice. They gave it to Tim. I wasn't too happy about it, but we remained on good terms. I went to another Berkeley station, who gave me the area's first punk show in prime time, so it ended up working out well for both of us.

After a few years of hosting his Maximum Rock 'n Roll radio show along with Jeff, Jello, Ray and Ruth, Tim felt that the radio show wasn't cutting it for promoting punk music the way he intended. He began talking about getting a group of people together to do a punk zine. That was before the Mac came on the market and made publishing fairly easy. I had no interest in working on a zine, but when MRR hit the stands I bought it, and was impressed. The zine was special. The thing that made the zine stand out was that the punk record reviews were divided between Tim, Jeff, and Steve. This just happened to be the best combination of record reviewers in history. Three guys who had incredible taste and knowledge about punk, in addition to their own special areas of expertise, and in addition to being good writers. That's what made MRR the bible, the definitive guide to the best and most exciting music of it's time. Tim's vision had paid off on Maximum, as it would on important projects in the future. Although I frequently didn't share Tim's vision, like a lot of people I enjoyed the fruits of his labor.

In the early '80s Tim and Jeff lived in Oakland about a mile from my house. When I'd first met Tim he lived in Berkeley, and I remember going over to his apartment and looking at his singles collection, and thinking how immense it was. Well it was compared to my singles, but tiny compared to what it had later become. I had an insatiable appetite for listening to records (still do), and would frequently invite myself over for a listening session. It wasn't unusual for me to hang out for 4 or 5 hours, in fact 6 to 8 hours wasn't unusual. Tim couldn't have been nicer, putting up with six hours of, "Do you think I'd like this one Tim?". It was cool when Jeff was there, because Jeff is the biggest rock 'n roll junkie on the planet, and knew Tim's records even better than Tim, and Tim knew them real well.

When Jeff's girlfriend moved in Tim relocated himself and the zine to San Francisco. I still went over to Tim's to listen to records. Then Tim and I had a bit of a falling out. On issue #35 I worked on a cover story along with Martin, on punk fliers. I think it was the biggest article MRR had done, 8 pages, plus the cover. Tim threw a number of temper tantrums my way while I was working on the article. I found Tim's behavior upsetting and inexplicable, and Martin was very unpleasant too. After the piece was done I stopped coming over to MRR, and avoided running into Tim. I was pretty reclusive in those days, so avoiding someone was easy, I rarely left the house. I assume that Tim thought I was way more pissed than I actually was, but you can get that impression when someone suddenly doesn't speak to you for a couple years. It was just a matter of time before we'd start running into each other. The meetings were cordial, but as our dealings began to involve more substantiative matters we had frequent disputes. I felt like we were jinxed somehow, and I think Tim felt the same. Here were 2 individuals making a good faith effort to get along, but the next blow-up was always just around the corner. Despite this, when we did speak Tim would always invite me over to the house to listen to his records. I would lie, "Great idea, maybe I will", even though I still resented what happened years earlier, and had no intention of going over. As fate had it, that changed one day when I got a call from a friend in the East Bay who was starting as a record reviewer at MRR, and had no idea how to get to Tim's, and no car. I started to give him the directions, when I realized I was on my way to San Francisco anyway, and offered to drop him off at Tim's. My intention was to drop him off, but not go in, as a snub to remind Tim I still hadn't forgiven him for his nastiness several years earlier. When I pulled up to the house however, I made a decision. Since Tim could not have been more gracious in constantly inviting me over despite our personal differences, I decided to go in and say hello just to be polite. A couple minutes later Tim had me writing reviews, and I was back with the

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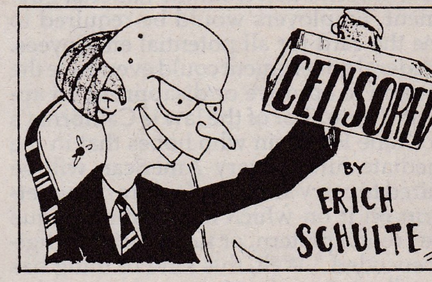
zine. Tim and I never had a problem after that.

April has always been a bad month. January through April has traditionally been a very bad time for me. Most every time I run into a lot of bad luck, it's in those 4 months. But April is always the worst. Not just for me, but for most everyone I know. Bad things seem to happen in April. Today is April 5th. Already, I've had one of my teeth knocked out by a crowd surfer at the Misfits show, and I owe the government 172 bucks- money that I don't have and need more than they do. That's how my month started out. Then, right after that, came the news that you've probably been reading about throughout this entire issue (and everywhere else as well). Uncle Tim passed away day before yesterday (April 3rd) of a disease that's claimed far too many people I know. I would imagine that if the goddamn medical industry didn't make so much money treating it, we'd have had a cure a long time ago. But that's a rant for another column. For now, it's time to pay tribute to a man that's done more for punk than any other icon who's shuffled off this mortal coil that I can think of, from Darby to G.G., Sid to whoever else you want to name. I'm going to keep it short, since this whole issue is probably full of tributes to him by people much more qualified than I (I've never even met him in person, though I have talked to him on the phone quite a bit), but I have to say something. Tim was doing this shit when I was 9 years old, listening to fucking "Tainted Love" or whatever the hell was cool back then. He's accomplished and done so much in his life, it blows me away. If it weren't for this magazine, I wouldn't have met anywhere near as many cool people or found out about near as many awesome bands. I mean, I live by Houston, Texas- I don't even know if there's much of a scene in this city. There's always a lot of people at the bigger shows, and there's always some punks hanging out at Fitzgerald's and Numbers, but a good amount of those people don't really seem to be into it. It's like some kind of fucking exclusive club or something- if you can't pose in the punk gear, you just ain't cool enough to hang. Conformity is the key. I've heard it's like this everywhere (if there's any real punks in Houston- write me! I doubt your existence.). But MRR has always been an open forum for all kinds of people, no matter what you look or dress like, how old you are, male or female, straight, gay, or asexual- if you have the punk attitude, you're in. Of course, he wasn't the only one who did it, but he was the ring leader, and unlike most of the others, he didn't mellow with age, or sell his soul,to big business. I only hope I'm as radical when I get to be his age. The punk rock flag is at half mast. Rest in peace.

THE DISTRACTIONZ play good, grungy punk rock with a nice, driving bass and noisy distortion. The vocals are a little low in the mix, but it's good stuff. Get these guys a studio! 5 songs, o.k. production. 1087 Valencia St. #B/ San Francisco, CA. 94110. Ever miss the pop punk days of 1994? SHOWOFF will take you back with a whole tape full of it! id paced and a bit generic, I don't get much of this any more. So if you need some bubblegum in your punk, here it is. 825 E. Roosevelt Rd. 1991 Lombard, Il. 60148. TEXAS DEATH TRAIN play grungy, country fried punk rock that reminds me a bit of REALLY RED (especially the vocals). 6 songs, good production. P.O. Box 151 137/ Arlington, TX. 76015. The BLACK LURXX are another grungy punk band (is this the new thing? with what I believe are female vocals (the singer is named Nick, and certainly looks male, but this has to be a female singing!). 6 songs, good production. TVH1 Kotilainen / Kasakoulukatu 5A 10/ Fin 00100 Helsinki Finland. THE SIKOS play a pretty good variety of hardcore sounds- some fast, some slow, some more metally, some more punk, it's all pretty good. 14312 Spriggs Rd./ Woodbridge, VA. 22193.

CRIPPLED HEROS crust it up with some ultra DIS- torted and fast hardcore. It's pretty heavy, as well, and the singer has a good, violent scream. Good stuff. 12760 Francisco #2/ Blue Island, Il. 60406. NECROCREEP play thrashy horror hardcore that's pretty decent. Average music, good subject matter. X songs, decent production. #3 Northshire/ Haelwood, MO. 63042. DAISY BURN play mid- paced punk rock (more rock than punk) with a lot of leads and female vocals. They're pretty good musicians, and some of their song structures are kind of eclectic and interesting, but they need to be more intense! 4 songs, good production. 507 Lank Ct/ Novoto, CA. 94947. EMESYS throw out a pretty good punk tape with some fairly memorable tunes. Nothing too extra ordinary cool punk tunes with a bit of oi! thrown in for good measure. 9 songs, good production. 2476 S. Delaware/ Milwaukee, WI. 53207. SINSICK play chunky straight edge hardcore, kind of along the lines of the Victory records stuff. Pretty cool. 6 songs,, good production. 370 Hunter St. W./ Hamilton, Ontario/ L8P I59/ Canada. TWO MAN ADVANTAGE play inebriated straightforward hardcore with some pretty catchy, rockin' parts. Good stuff! 13 songs, good production. 26 Railroad Ave. # 110/ Babylon, N.Y. 11702. TOTAL RESISTENCIA play fast thrashin hardcore with screamed vocals and that great European sound. 21 songs, good production. P.O. Box 41019/ 18080 Madrid/ Spain. HOPEFUL play more Victory- esque heavy, metally hardcore (though their not totally derivative) with screamed vocals and bouncy breaks. 5 songs, good production. P.O. Box 175/ Saint Feliu De Guixols/ 17220 Spain. THE WRISTROCKETS play awesome, fast punk with a lot of style and charisma. It features funny lyrics, goofy vocals, and a couple of silly cover songs. 16 songs, good production. P.O. Box 40353/ Eugene, Or. 97404. DOUCHE FLAG play some bouncy, bassy mid- paced punk, kind of like the MINUTEMEN's first ep, but with a vicious screamer on vocals. It makes for a pretty interesting and original combination. I like it. 3 songs, decent production. 214 W. San Jose/ Fresno, CA. 93701. That's it for now. As always, you can reach me at: P.O. Box 2584/ Conroe, Texas 77301.



This month I've got the rest of of the Project Censored stories that I'm putting in the column. These are stories that we at the project feel are very important, but have been excluded from the main stream media. If you want the book, you can probably get your local bookstore to order it (Censored; the news that didn't make the news, Peter Phillips and Project Censored, 1998 Seven Stories Press), or send a check for $16.95 (plus 8.5% tax in California) to Project Censored, 1801 East Cotati Ave. at Sonoma State U., Rohnert Park, CA. 94928. If you want to know more you can call (707) 664-2500 or check out the web page at, www. sonoma.edu/ projectcensored, e-mail, project.censored@sonoma.edu

Picking up where I left off, Story number 7 is Norplant Human Lab experiments in the third world and forced use in the U.S. As you probably know, Norplant is a devise that is surgically implanted into a woman's arm to prevent pregnancy for five years. It has side effects including physical weakness, and although programs that issued the drug to low income women provided for removal when medically necessary, such removal was uncommon. Women in all the countries who complained of severe side effects were often denied removal because of its cost, and because such removal would have disrupted the study of the drug. In the third world, Norplant was given out mostly as an experiment, during the mid 80's, although the recipients were generally told that the drug was tested and safe. Here it has been distributed after FDA approval. Welfare recipients are encouraged to take the drug with cash incentives. At the same time deterrents have been set up by the legislature to prevent women on welfare who have the drug implanted from having it removed. To me this is a story that demonstrates an overall trend. This kind of thing is not new. Nestle used to (and as far as I know, still does) give away free baby formula in the third world, in portions that would last long enough for the women to stop lactating, thus making them dependent on the formula

which they could not afford. The lives poor in this country and even more so in other countries, have not been of any consequence for years, and there's no sign that that is going to change anytime soon.

In September of 1996 the Illegal Immigration Reform and Responsibility Reform act was signed into law. The number 8 story is a little known provision in the law that sets the stage for a national ID card. Under this law all drivers licenses will require to have a magnetic strip that can be swiped to gain various information from the national government. Employers would be required to swipe the card for all potential employees. The federal government could even have the discretion to approve or disapprove an applicant. The author of the law is California's own Diane Feinstein who hopes that in the immediate future every American will be required to carry an ID card with a "magnetic strip on it on which the bearers unique voice , retina pattern, or finger print is digitally encoded." Well, this kind of thing has been talked about for years, and met with a lot of interest. Still, now that its being implemented the press refuses to touch it. The real danger is of course in the potential. Although these cards are supposedly meant to designate citizens, and maybe limit Identity fraud, at the small cost of your privacy and independence, you can bet the farm that once its been instituted, the system will be used to monitor more and more information to keep tabs on dissidents, activists, and everybody else.

Story number 9 is about Mattel's labor policies. In the past few years Mattel has taken advantage of NAFTA and GATT to cut their American work force from 56,000 to 6,000, and moved the jobs to places like their factory outside of Bangkok which employs 4,500 women and children. Workers in such factories have virtually no rights, and often complain about constant hand and neck pain, and develop respiratory illnesses from the plastic and fibers in the air. One worker said that when she tried to speak out her life was threatened and that three of her friends had already disappeared. Again the primary importance of this story to me is that it represents a larger story. This is just one of dozens of U.S. firms that have been using this strategy for years. I'm not a big nationalist, so to me the problem isn't the loss of American jobs, so much as the extreme exploitation of other workers. Corporate apologists masquerading as free market proponents will tell you that there's nothing wrong with these kinds of factories in the third world, because nobody is forcing these people to take the jobs, so the jobs must be beneficial for the workers. After all, 30 cents an hour is better than nothing. Of course this is bull shit, and they know it. The violent oppression of third world workers is no secret, and its no secret that such oppression is part of the reason why firms choose certain countries, thus perpetuating a vicious cycle of oppression.

Story 10 is the U.S. army's plan to incinerate nerve gas and toxins in Oregon, The toxins will pollute the atmosphere as well as entering into Columbia River. The Army is building five incinerators with the Raytheon Corporation for $1.3 Billion of tax money. The chemicals involved can cause cancer, birth effects, reproductive problems, immune system disorders and neurological damage. A similar facility 800 miles southwest of Hawaii has had 32 internal releases of nerve gas and two such releases into the atmosphere as well as 30 Resource Conservation and Recovery Act non compliances. Incineration is not widely believed to be considered the best method for disposing of these agents and it is believed that they could be safely stored for over a hundred years. I wonder if the building of the facilities in spite of all that has anything to do with the fat corporate contract.

That's the top ten. Now here's what I feel are the best of the rest. Number 12 is the passing of laws that grant immunity to corporations that report their own environmental crimes, and make all information pertaining to the reports confidential, just a little secret between corporations and the government. 21 states have passed such laws and they are pending in in 13 more. So theoretically, if a G.E. announced a nuclear melt down that killed 200,000 people was a result of its negligence, it would not be held accountable. Obviously, that's an extreme example, but make no mistake, this environmental crimes cost lives. A Texaco Plant in Texas was once determined to create a lifetime cancer risk of 1 in 100 for the inhabitants of the surrounding town, and hundreds of similar plants of the country have been determined to cause risks on the order of 1 in 1000, and that is one area of environmental crime. What this story demonstrates is the compromising of state legislatures by corporations. Firms with large labor forces can threaten to leave an are unless this type of legislation is passed. This works in all areas of legislation. If you read the column regularly, you may remember that similar tactics were being used to destroy worker's comp. across the country.

You may know about the brutal suppression of the Zapatistas in Mexico. Story number 15 is about U.S. involvement. The Zapatistas have collective farms called ejidos, which they have lived on for centuries. Unfortunately for them, this existence is not profitable for industry, especially in the wake of NAFTA. The ejidos sit on petroleum reserves and contain hundreds of thousands of hectares which can be used for planting trees used to make paper. The Mexican military has built roads into the ejidos and maintains a presence to harass the Zapatista and disrupt their farming, which has resulted in wide spread malnutrition. The U.S. has given Mexico military aid under the pretense of fighting the war on drugs, but admits it is unable to account for how the aid is being used. Of course they probably are very aware that the hardware is generally well suited to controlling poor and indigenous people. The Mexican government has already begun dealing with U.S. firms about the natural resources of the ejidos. One U.S. paper firm, Pulsar, has already presented a plan to use 300,000 of Zapatista hectares in paper production. This story depicts a recurring trend in American foreign policy. The support for various murderous regimes, and the supplying and funding of death squads as well as training of military and death squad leaders in areas such as torture tactics, on U.S. soil contributed greatly to approximately 400,000 deaths in Central America alone in the late 70's and 80's. This was primarily done to protect economic interests, especially for certain corporations such as United Fruit (Dole). For more of this see Turning the Tide, Deterring Democracy, or the Culture of Terrorism by Noam Chomsky.

Food Not Bombs got an honorable mention this year. Their story was that cops around the country have been harassing and even arresting them for serving free meals to the homeless and hungry without food serving permits.

If you want to circumvent the corporate media, here are some of the publications where we found these stories, and which you can probably find at a good sized news stand or bookstore; The Nation, a biweekly magazine, The Humanist, Ms., CAQ (covert action quarterly), Rachel's Environmental and Health Weekly (I don't think you can get this at most stores, but it was an important source, write to PO box, 5036 Annapolis MD< 21403, e-mail, erf@rachel.clark.net), In These Times, The Progressive.

Finally I want to pay my respects to Tim. I didn't really know him, but I can't think of anybody who has made a greater contribution to the punk/ underground scene or maintained their integrity at such a high level for so long. I think he showed us all that we can make a tremendous impact without compromising our principles. R.I.P.

E-mail me at, Homermone@aol.com.

"Ready?"

Oh god.

Twenty-four feet above the ground looks higher from the air. A cable attached to the harness around my body pulls irresistibly towards the edge. The platform under my ass is damp and cold. My hands ache. I can't help but wonder what it would feel like to hit the ground, a pile of bones, wet leaves, nylon webbing. Unlike my students, I don't really have the option of bailing out. They've already completed this last challenge, and now they're on the ground, spelling out my name with their bodies, making me laugh long enough to almost forget my fear. I think about science, about physics, measure the odds of my scant 115 pounds snapping a

cable as thick as my middle finger. It's starting to rain again. The girls are waiting. The other chaperone is waiting. The program facilitators are waiting. I just have to say the word.

Oh shit.

"Ready."

I release the straps holding me on the platform and instantly slip over the edge, plunging eighteen feet straight down, far enough to want to change my mind and to realize I can't, diving like some sort of awkward flightless bird until the slack in the cable runs out and I level off to swing gloriously upward again. My breath returns in huge gulps as I pass over my students' heads a few times and hover, grinning, in my harness six feet above the muddy ground. The facilitators drag a ladder under me so I can ease my shaking legs down the rungs, unclip myself from the webbing with numb fingers, and try to ignore the girls' teasing. This was, after all, my idea.

My ungainly descent completed the Practical Feminism field trip to the University's Challenge Program course, a series of cable and rope obstacles stretching from tree to tree more than twenty feet in the air. Despite being trussed up in harnesses and snapped into a double safety line system, the walk across swaying tightropes and wooden bridges far above the earth was more than a little unnerving for most of us. Of course, sweaty palms and flipflopping stomachs were part of the plan; this trip was designed to challenge the girls' ideas of what female bodies and girl courage were capable of accomplishing. I wanted them to experience the same feeling of liberation that I've gotten from doing scary things like rock climbing and train hopping, the sense that even a wimpy chicken like me can do anything she wants.

In the month and a half since we went through the program, the exhilaration and achievement my students felt afterwards hasn't faded. They still get excited when they talk about it, and we've made plans to go again at the end of the school year. Our trip accomplished everything I'd expected it to, and it also came with an unexpected bonus for me. By the end of that soggy, chilly March day, all of the girls' personal insecurities - fears of looking stupid, of being weak, of being left out, of letting others down - had been laid bare; more importantly, all of these fears went unfulfilled. The girls learned they could count on each other without being ridiculed for anything they couldn't do. They really trust one another now, and by extension, they've started to trust me.

This trust was something I took for granted when I started teaching. We live in a very small town; most of the girls knew of me from their friends who did Food Not Bombs or Critical Mass or who had copies of my zines. I assumed they considered me an ally or they wouldn't have taken the class. It wasn't until they started opening up to me that I suddenly realized something had been missing. This blindness on my part was startling at first; I thought I had more insight into young peoples' minds, being not so old myself. But it's made their growing confidence in me all the more compelling. Earning their trust, and living up to it, has become incredibly important to me, because I now realize how rarely kids give it away.

I watch them more carefully now, listen better, remember things even if I don't comment or do anything about it right then. I can sense them retreating when I screw up. A lot of them have been abused or betrayed by adults in some way, and have become incredibly skilled at hiding things from them. Because I'm young, politically radical, and not answerable to the school, they have less reason to second-guess my intentions. I inhabit a strange netherworld in their minds: I'm ten years older and have far more experience and resources than their friends, yet I'm not as dangerous as a "real" adult. Because of this unique niche I occupy, I have to choose my reactions delicately to avoid crossing into that dread territory.

Sometimes this forces me to deal with situations that I don't have the knowledge or training to handle. I debate issues of my responsibility to the girls versus my responsibility to their health and safety, whether I should make hard decisions for them that they can't or won't make for themselves. More than once I've wondered whether it wouldn't be wiser to notify students' parents or some sort of social service organization about a situation. But I know doing so could destroy all of their faith in me, and by extension, their faith in others who might help them. Instead, I spend a lot of time scrambling to help kids out of bad situations with only my intuition to guide me. It's a tightrope every bit as wobbly as the one I faced twenty-four feet above the ground.

But like the terrifying sensation of jumping deliberately from that platform in the trees, my rewards are never far behind. Last week one of my students stayed after class to ask how my progress with a troubled friend was going. I said that we'd found some resources in the community and that I thought things were going to get better soon, and watched the relief creep into her face. She paused at the door to tell me how much the kids in the class appreciated my help. I reminded her that I'm always happy to do anything I can for them. She looked at me and said simply, "We know." And that's all I need to hear.

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hey ladies, the midwest grrrls fest is coming up fast: may 15-17 in kalamazoo, MI. i just got the complete lineup in the mail today and it's gonna be awesome. i'll even be there with my wonderful friend lee giving a workshop on options for eliminating unwanted parasites contracted from boy juice (that'd be abortions, kids). and boys, your chromosomes don't even have to match for you to attend; come show off how progressive you are! get yer info from angel page c/o makoto recordings pob 50403 k-zoo MI 49005 or midwestgrrlsfest@hotmail.com.

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attention kitchen punks! since i don't have enough to do with my life already, i'm trying organize a regular cooking section around here. i want to feature interesting punks involved with food (such as cookzine authors, food not bombers, guerrilla gardeners etc.) and print two or three well-written, tasty, vegan/ vegetarian (sorry carnivores!) recipes with a very short interview. also, if anyone dependable out there thinks they could do a better job at this project than an exceptionally overworked midwesterner with a peroxide addiction, all the fame and glory (haha) of maximumrocknroll contributor-land could be yours! send your ideas and recipes or volunteer yourself at the addresses below...

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get it straight: happy mail (love letters, recipes, baked goods, info on women in punk from 1970-now, etc.) goes to sheri g. (one "r," no caps) pob 7564 ann arbor, mi 48107 or sheri@cyberspace.org. crappy mail (psycho babblings, jesus-saves bullshit, sexist rants etc.) goes to mrr pob 460760 sf ca 94146. thanks mucho to david from spain who sent me the amazing eighties girlzine. and goddammit, hi to my crabby friend jamie, kinko's boy, record collector, and monstrous pain in my ass.

THE TURKEY NUGGETS KILLED TIM
or
FUCK, WHAT A DRAG (BUT AT LEAST I WON'T HAVE TO WRITE ANOTHER COLUMN ABOUT MY HOUSE THIS MONTH)

I knew good and well what the message was about when i got home Friday night. I had returned to what is now being ingeniously referred to in these parts as "The Metal House" at 1:00 AM Central Standard Time after a most outstanding Servotron/ Quadrajets/ Fells show (the Servotron performance being one of the best live [or the cyborg equivalent thereof] sets i can recall partaking of, although nobody thought me standing there and yelling *"Zero one one zero zero one zero zero zero one one one zero one zero zero one one one zero!"* at the band all night was as funny as i thought it was [oh well, next time i'll have to turn it down a notch and emit more prosaic heckles such as *"If robots are so cool then why did you put out a record on Amphetamine Reptile?"* and *"Hey, did you know you guys dress kinda like the social workers on Cynot 3?"*, although, in the interim, i've noticed my mailbox has been liberated by the Servotron Robot Allegiance and i'm sure my days are therefore quite numbered]) to be greeted by a message from (long-tenured *MRR* shitworker) Timojhen Mark informing me that **a.** i was a freak; and **b.** there were some "things" that i needed to be "updated" on, and i should call him. I had the phone in my hand, uncharacteristically ready to re-

turn his telephonic fire (over the course of the last few months, i have decided that i no longer really feel like returning phone calls or answering my e-mail. After i finally got all my junk moved into my house, i bought a toaster [first i've ever owned] and three boxes of Pop-Tarts, and have subsequently dropped out of the Communication Age. Fuck it. As far as i'm concerned, it's now the Toaster Age. I don't call people, i don't answer e-mail, i don't go out, i just make Pop-Tarts and eat them off the metal countertop in my metal kitchen whilst listening to the local oldies station on a tiny, battery-operated transistor radio. Occasionally, i break my hermitage to call the yo-yo at the station and request a song other than one of the twenty-five songs they've played twice a day, every day since their station's inception. They always put me on the air, *but they never play my songs* I ask for the song "Popcorn" by the band Hot Butter, they put me on the air asking for the song "Popcorn" by the band Hot Butter, and play "Pretty Woman" by Roy Orbison. I ask for "Bang-Shang-A-Lang" by the Archies, hoping against hope i will someday live to hear an Archies song *other* than "Sugar, Sugar" on the radio again [the last time i heard "Bang-Shang-A-Lang" on the radio i was seven years old and my dad was giving me a haircut in the garage. You do the math]. They put me on the air asking for "Bang-Shang-A-Lang," then play "Sugar, Sugar" for the 5,280th time instead. It's like, not only do they play the same songs every day, but they're PROUD of it. *THEN* they put me on the air asking for "Mr. Sun, Mr. Moon" by Paul Revere and the Raiders, and the guy plays "Popcorn" by Hot Butter. Don't ask me [the *real* tragedy in this situation is that since i am, was, and most likely always will be in love with the entire concept of oldies radio, these yahoos could probably never fuck it up so badly that i wouldn't still listen to it at least occasionally. I mean, sure, they play "Brown-Eyed Girl" by Van Morrison every day. *Every goddamn day.* But, the thing is, somebody *should* play "Brown-Eyed Girl" by Van Morrison every goddamn day. If not the oldies channel, *then who?* They kinda got us over a barrel here, ya know?]). *Oh, geez, wait,* i think, pausing in mid-dial and returning the receiver, *it's gotta be, what, 11 PM in California right now. I can't call this late, 11 PM on a Friday night. I'm sure everybody's sleeping at MRR. I'll call tomorrow.* I sort of wander around my metal house for a while, trying to figure out why Timojhen would call me, since i think the only other times we've talked on the phone have been before/ during/ after Packer-49er games. *Ah, of course,* thinkest i, *that's got to be it. He merely wants to heckle me about that...that THING involving something other than a Packer Super Bowl Victory. He has given me two months to grieve, and now wishes to dispense unto me my required dietary allotment of humble pie, hold the Frampton, without seeming overly insensitive. I will probably call him up, and say "Hello, Timojhen, this is that Reverend Nørb fellow. May i inquire as to the nature of the 'things' that i need to be 'updated' on?" Then he will say, "Why, yes, Reverend Nørb. I was merely calling to inform you that, as of 11:00 PM PST 4.3.98, the Green Bay Packers still suck" and i will grumble and call his mother some rude names and that will be that.* I sit there for a while, looking at my shoes, unconvinced. That isn't why Timojhen called me. I should probably call. I then decide that Timojhen called to inform me that all *MRR* columnists will now be placed on a bi-monthly rotation; that is to say, half of us get to air our twisted spew one month, the rest the next month. Well, of course, *now* i can't call back, i need to prepare my platform, my comebacks, my arguments, my impassioned rhetoric or calculated absence of same. I need to sleep on this before i call, so that i can speak eloquently and convincingly on the matter. I manage to somehow convince myself that this is really why Timojhen called to the extent that i actually snag a half-decent night's sleep in the Metal Boudoir, but, when i awake, i decide that i can't call *MRR* because it's too early in California and i don't want to wake anyone up, so i better putter around the house for a while. I so putter until 2:00 PM, then i decide i can't call *MRR* because i think i'm changing sides on the bi-monthly columnist rotation issue (as long as i get the same amount of dough at the end of the year, of course), and i decide that the columns should rotate boy-girl-boy-girl every month. Naturally, i decide i'd better think this through a little bit more before putting my two cents worth in, so i opt to hike down to Taco Bell rather than return the call. En route, i find my that friend Bobby (who used to own the selfsame '67 Caddy with the white rag top that was mentioned in the lyrics of some Boris song or another) owns a house in the neighborhood — but his house is made out of wood, not metal. What a gyp. I talk to him anyway, as he strings up his fishing poles. I am in no hurry to return home and make my increasingly-larger-looming phone call to San Francisco. I eventually make my way to Taco Bell, and order a #8 combo meal. The #8 combo meal kicks ass. Those gordita things are gooood, they're like a taco made on a pancake — two great tastes that taste great together! All they need is a little maple syrup for my bean burrito minus onions, and they'd have pretty much all the bases covered. Because i have ordered the revolution-friendly #8 combo meal, i also get a little red antenna flag proudly emblazoned with the lovable mug of the *"Yo quiero Taco Bell"* chihuahua, which i promptly shove in the pocket of my leather jacket. I consume my food and quaff my beverage. They taste fine, yet do not seem to be commanding my full attention. I decide that perhaps this new *MRR* policy (that i'm sure is the reason Timojhen called me) has got me a little frazzled. I refill my 32 oz. NCAA Final Four cup (due to the vast amount of financial support i toss to the downtown Green Bay Taco Bell, i occasionally get little perks like a large soda instead of a medium with the #8 combo meal. *YES, I AM A CORPORATE WHORE.* Can the anarchists offer me free Diet Pepsi refills? I think not. *VIVA GORDITAS!*) and begin my trudge home. I stop to do stuff like looking at somebody's recently burned-out garage, but then all the people in the neighborhood who are looking at the recently burned-out garage look at me disapprovingly, like i'm either **a.** intruding on their private burned-out garage gazing ceremony, or **b.** the guy who burned the garage in the first place, so i am forced to move along, Diet Pepsi in hand, contemplating the seven-hundred-thousand-odd reasons why i could possibly have received a message last night to call *MRR*. The columnist-rotation theory is beginning to run out of gas. I begin to wonder if, hmmm, maybe — just *maybe* — the message has anything to do with Tim. *Geez, ya THINK?* Say, maybe that's it: Perhaps our fearless leader has kicked the lymphoma bug, and Timojhen was just calling to relay the good news. Perhaps i'll call and get a recording that says *"Hello, this is Timojhen Mark, long-tenured MRR shitworker. I am pleased to inform you that zine coordinator Tim Yohannan has made a full recovery from the lymph cancer he has been battling for the last two years, and that you are to send your ten most valuable phonograph records to MRR as an offering to the Lymph Gods, care of Tim himself. Remember, advertising deadlines are the 22nd of each month. Good day."* Regardless of the likely unfeasibility of this last conjecture, my mind accepts it as the New Reigning Theory Of Why Timojhen Called — *Wow! Tim's all better! Cool! Fab! Gear! Etc.!* — and thusly is able to briefly wander thru other, non-calling-*MRR*-related topics of concern, such as how that Bobbyteens album is looking like the album to beat in '98 (and after i had all but publicly written off that band, yet! If the second Donnas album was as good as the first Bobbyteens album, people would be making noises about "true greatness," just as they would have if the Packers would have won that second Super Bowl. As it stands, though, i've got my money on Tampon Bay for the NFC Central crown this year, and, if i can play things a bit fast and loose here, let's just say that the second Donnas album is to the second Girlschool album what the second Riverdales album is to the second Ramones album, dig?) and, next thing ya know, my brain is doing the traditional Nørb-esque rock'n'roll free-association thought process thing, and i have forgotten all about the call i'm supposed to make. Or so it seems. As i near my house, however, i suddenly realize that i've got something rather upsettingly tightly clenched in my right fist. I open my deathgrip to find my crumpled Taco Bell chihuahua antenna flag staring back at me. Fuck, i don't even remember taking it out of my pocket. What the hell am i doing walking down the street with a soda in one hand and an antenna flag in the other? Do people *usually* walk down the street carrying stuff in both hands if they don't need to? My hand re-clutches the antenna flag. Fuck, too bad i don't have Roy Walston-styled antennae poking out the back of my head, i could just mount the bastard and be done with it. *Why the fuck am i clutching this thing so obsessively?* A chill suddenly comes over me as i realize that i have the antenna flag clutched in the dreaded *LifeSavers™ Grip O' Doom™.*, which can *not* be good

news. The story on the LifeSavers™ Grip O' Doom™ is as follows: When i was five years old, i went with my family to our relatives' farm, where an other-than-amicable german shepherd opted to rather suddenly use my face as a chew toy (to the extent that, after Rover had been properly admonished, our jaunt to the emergency room was delayed while my family, as my dad often put it, looked around for pieces of my head [they never found any, which means one of two things: **a.** all the pieces stayed on; **b.** i'm a few head-hunks short of a full load]). Regardless, it was not until i was admitted to the hospital that somebody noticed i had something clenched in my right fist: an unopened roll of LifeSavers™ candy. Yep, first rule of boy-dog combat: *Protect the candy at all costs!* (the whole "LifeSavers" irony was not lost on my mother, who attempted to preserve said roll [it was confiscated from me due to the "no carry-ins" policy at St. Vincent's] in the interests of family memento-dom; naturally, in the throes of a nasty sugar-jones a few years later, i wound up eating them anyway) Anyway, once in a thankfully great while, i suddenly find myself inexplicably clutching something in my right hand (other than my winkie) *a la* that roll of LifeSavers™, and, when that happens, i go into an almost primordial state of panic/ anxiety/ apprehension/ paranoia/ combat readiness/ general unsettledness, as if, any second, some big dumb hound is going to spring out of nowhere and bite half my face off again. There is an almost-palpable *something-bad-is-gonna-happen-any-second* feeling in the air when this occurs, and, as my pace quickens towards home, i am so wrapped up in my own bullshit freakout trip that i absolutely, positively and completely have forgotten all about the phone call i'm supposed to return, until i get home and see Timojhen's number still waiting by the phone for me, and i know, in one great, rushing soul-whammy™ — one reverse-succulent, Joe-Pesci-in-*Goodfellas*-when-he-sees-the-stuffed-fish-in-the-guy's-basement-and-realizes-they're-not-gonna-"make"-him-they're-gonna-blow-his-head-off-and-then-they-blow-his-head-off moment — that the flag is in my hand and the number is by my phone because Tim is dead. And i call. And he is.

I only met/ hung out with Tim Yo a couple of times, so it's not like i have anything particularly deep to say. In point of fact, i can't even realistically use this space to bawl out a seemingly-unjust Creator: Not long after Tim was deemed cancerous, i had a family member get diagnosed with lymphoma as well. Thanks to modern zappery, Family Member got better. Tim didn't. So i more or less break even on the Great Lymphoma Sweepstakes — which still sorta sucks, yes, but i can't really stomp my feet and howl too loudly since that'd be sort of like cursing after only picking up one of the two remaining pins after a 7-10 split. Sure, the set-up sucked to begin with, but *how lucky did you think you were gonna be, kid?* Be glad you didn't roll a gutterball. Feh. Of course, since the scheduled topic for this issue was, i believe, "pirate radio," i'd have even less to say about that (oh, to be sure, i've got *plenty of college* radio stories — i should run a transcript of my last show sometime, the language was so foul it'd make Sepultura sound like the Dickies — but of pirate radio, i know little. I think they had a pirate radio station in Milwaukee once, but they went out of business because they only played that one song that goes *"Sixteen men on a dead man's chest! Yo ho ho and a bottle of rum!"* and got bought out by a religious broadcasting group — the "Yo-Ho-Hovah's Witnesses," i believe), so i don't think a little more pointless babbling on the Tim Tip this issue will hurt anyone. I think everybody who met him has some kinda amusing story about encountering him in the flesh for the first time; i initially met Tim outside the Copymat at 48 Shattuck Square in Berkeley (home of the MTX Psychic Friends Network!) when i was in California for the first time a couple years back. I was laughing all the way up the block because i could tell it was him from a mile away, on accounta he looked *exactly* like the little picture of him that ran on his column masthead, less one rolling pin (and when i say *exactly*, i'm not kidding: What most people don't know about Tim Yohannan is that that picture of him on the masthead was **life size**). Much like Iowa, he was *exactly* how i imagined him to be. Except shorter (not the case for any drive thru Iowa, i can assure you). After exchanging pleasantries (and the Secret Handshake), Tim drove me over to the *MRR* house in his Volvo — which, to me, yielded the quintessential Tim Memory: Here i am, fresh off the cheese truck, first time in California, cruising over the Bay Bridge with all of San Francisco gloriously splayed out before me — and riding shotgun with wee, aged commander Yohannan of the Micronauts™, who is barely able to see over the dashboard and constantly grinning that insane, collie-on-crack smile of his whilst he headbangs and *plays air drums* to a Spoiled Brats practice tape, pausing only to heartily bellylaugh when i make some kind of geeky hick observation on the state of his state. The last time Tim and i conversed was after i heard about how they shot him up with some kind of rad experimental chemical that made his blood radioactive for a while, so he had to stay behind cement walls until he got de-radioactive. I e-mailed him and told him that i was jealous, because i am an expert on how these types of scenarios play out, and that he could expect his cancer to be cured, his skin to turn green, and to acquire either fantastic strength or super-intelligence — but his mind would be warped by the radiation, causing him to perpetrate all manner of wantonly roguish acts upon the planet. He e-mailed me back, and said he was looking forward to it — *but it didn't happen. SOMETHING, SOMEWHERE, WENT AWRY.* After careful consideration, i have decided that the Turkey Nuggets from Space — those alien invaders from nuguluS 9 whose monstrous plans for Earthly domination were alluded to in earlier columns — realized that Tim's impending ascendancy to gamma-powered superbeing stature jeopardized their own schemes, and had him eliminated. *Had i only thought of this peril earlier!* Some teen sidekick *i* am. I was gonna e-mail him when i sent in my next column anyway, informing him that a friend of mine in the Bay Area had sent me a few obscure power pop 45s, including one by a British band called The Autographs (or something), and i noticed that said 45 had the telltale mark o' Tim on the sleeve — i.e., the Legendary Green Duct Tape (for those not in the know, Tim would take green duct tape and wrap it around the three non-opening edges of all the sleeves of his records. Whatta kook), and, you know, make sure the record wasn't AWOL or anything — i coulda added "P.S. The Turkey Nuggets From Space conspire against your life. Have a nice day, Nørb", and everything woulda been fine. Oh well, live 'n' learn. In an allegedly unrelated matter, former Plasmatics singer Wendy O. Williams killed herself a few days after Tim died; i assume she just wanted to be near our ragin' hot stud-muffin Leader Emeritus, and why the fuck not? The guy worked like a dog for untold years, *let* him have a little fun in the afterlife. If there *is* a God — and, after ascertaining that, against all intuitive reasoning, Wild Watermelon™ flavor Pop-Tarts™ actually DO taste good, i'm pretty sure there is — Tim has got that black electrical tape replaced with green duct tape even as we speak. Rock on, Valhalla-bound diminutive one.

P.S. I have decided that my clutching of the Taco Bell antenna flag was a Post-It™ From Beyond from Tim himself, reminding me that just because he's not around doesn't mean i can go back to using the word "fag" every other sentence like i used to: The letters in "Yo quiero Taco Bell™" can be reshuffled to form the phrase "Queer lib cool. Ta, Yo." Friggin' communist!

I'm not going to spend my whole column eulogizing Tim, I really barely knew him. I met him once at Gilman in 1987. He took my five bucks and gave me a card to fill out. Here was a man totally dedicated to rock and roll. Whether you agreed with his opinions, and the way he ran this magazine, or not you must respect the man's dedication. How many of today's loudest critics will be doing their part to keep punk rock alive at the age of 53?

At one of our shows a hepcat asked me what kept me involved in hardcore since I had nothing good to say about it. Reading my columns he had formed the opinion that all of my views on punk today were negative. Well I guess it is a lot easier to point at what you think is fucked up. Those people who are truly dedicated and doing a good

-FUCKIN' JUAN NUEVO-

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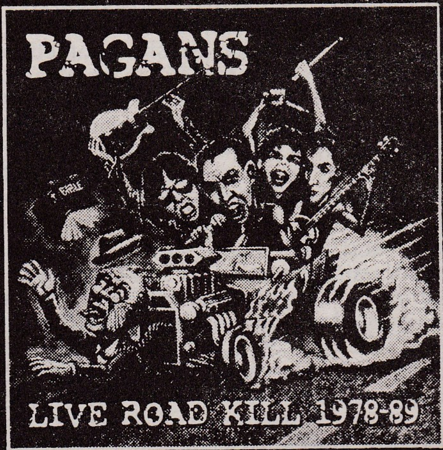

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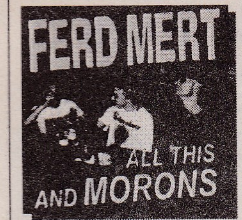

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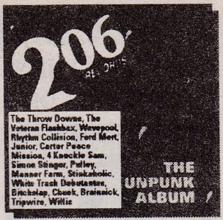

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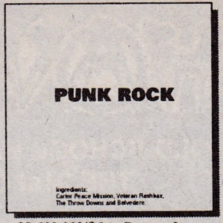

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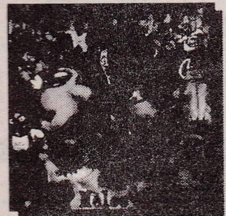
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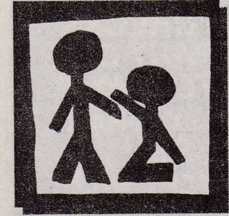
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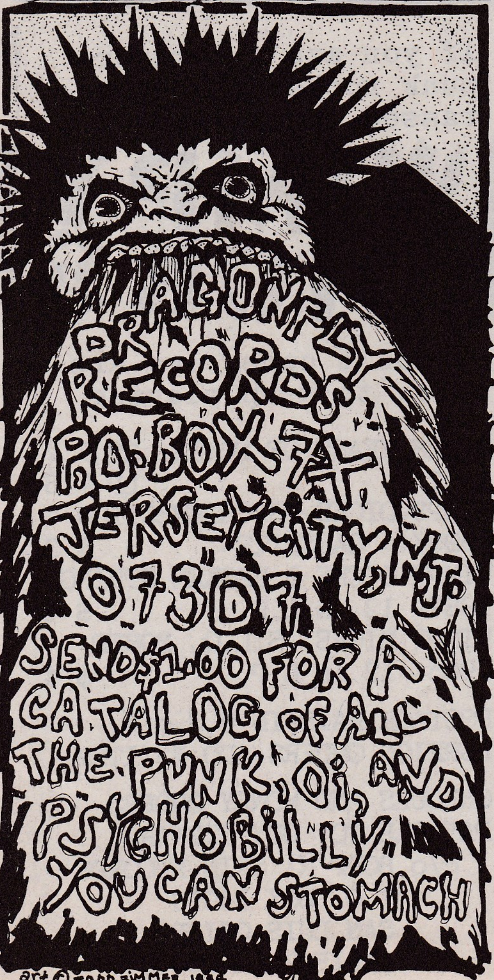

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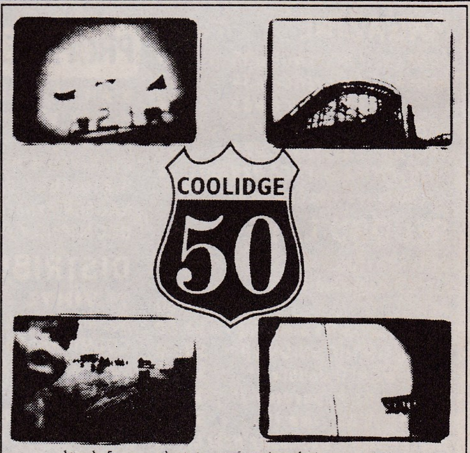

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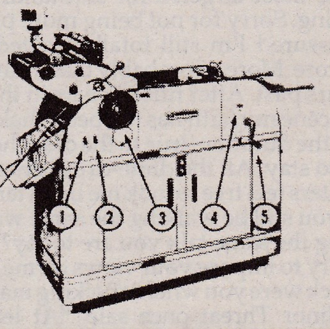

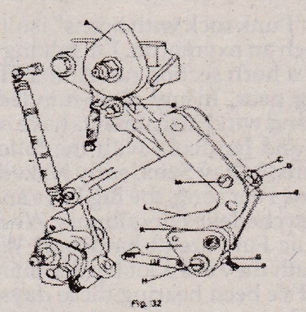

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job of keeping punk rock alive don't get props very often. In fact these are usually the people most targeted for shit-talking back stabbing. Sorry for not being more positive, rest assured I'm still totally excited about hardcore. More so probably than I have been in years past. After fifteen years in the hardcore scene my faith has not been shaken. I'm in for the duration, true to the old school and here to stay. All the dime-droppers and ankle-biters feel free to look me up in ten years. Will you still be walking the same walk and talking the same talk you are today? I think not. Try to impose your views on me, where the fuck were you when it fucking mattered? As Minor Threat once said "At least I'm fucking trying, what the fuck have you done?"

"Punk rock with horns" isn't this pretty much an oxymoron. I'm talking of course about a horn section not Antler Helmets or Viking gear. In my close-minded opinion brass and wind instruments have no place in punk and hardcore with the following exceptions: X-Ray Spex, early Naked Raygun, that one Fear song, the Big Boys and the first two Psychedelic Furs albums. What the Psychedelic Furs aren't hardcore? Well to tell the truth they are a lot harder than much of what I've been hearing these days.

Once upon a time the music industry came up with a technological marvel. Space age materials allowed recorded music to be stored on an easily transportable medium that made traditional vinyl records obsolete. The possibilities were endless, consumers embraced the new medium. Obsolete records were sold off and forgotten. Times were changing, the cult of the new demanded new hardware and the next generation of audio. Unfortunately the 8-track quickly became obsolete itself. Today's CD fans take note you are participating in the 8-track of your generation. In 20 years CD will no doubt be a whimsical curio relegated to the bottom shelf at the Salvation Army where our father's 8-tracks currently languish. I think of the schmucks who sold their record collections in 1970 to get on the bandwagon. A collection of circa 1970 records is probably worth twice what it was then, while the eight tracks are less than worthless. A year ago my mother gave me her old records. Original pressing Hendrix and Dylan records still play and sound as good as they did in the 60's and are somewhat valuable collectors items. Can you say the same thing about the same music on 8-track or CD? In fact vinyl prices everywhere seem to be on the rise. Records I used to think were a dime a dozen used bin staples are now selling in the $10-$20 range. (example-any Metallica record, 80's speedmetal, crossover and Mystic label releases). So vinyl is a win-win situation, your records appreciate in value, while providing entertainment and inspiration. You can draw an analogy to comic books, however, some records I never get sick of listening to while you can only read the same issue of Deathlok the Demolisher so many times before it becomes tedious. In fact I'm listening right now to the Rudimentary Peni Death Church LP. I mail ordered this album when it was new about fourteen years ago. It cost five bucks, plus shipping. It has long been one of my all time favorite albums and provided me with tattoo artwork some years ago. After all this time and thousands of spins on my table there are no scratches, skips or surface noise and the poster sleeve is still in fine shape except for pin holes in each corner from the years it hung on my wall. Indeed, if someone brought this record into the record store where I work I would probably pay them ten bucks for it and sell it for fifteen. Can you say the same thing about any of your 8-tracks and CD's? Another thing I've noticed is that lots of stores have quit selling cassette tapes, could they be the Beta Max of the 21st century?

Some of you are pointing fingers at me as you read this. "Felix Havoc is a fucking hypocrite, he owns a CD player and distributes CD's" Well yes, for the same reason I pay sales tax and practice safe sex. I pretty much have to because everyone else does, I try to avoid it, but often modern society doesn't give you a whole lot of choice. That is, someone has chosen for you. A notice to those labels who release on CD only: You are showing much disrespect to the people. If your target audience is the mall shoppers fine, but do not front that you are true to punk/ hardcore with a CD only release. Almost as bad are the sucker MC's who release the CD version several weeks ahead of the vinyl version. I refuse to believe that any reputable label can't figure out their production schedules to make the release dates coincide. The real deal is that the profit margin on CD is so much higher. The label is banking on thousands of die-hard fans buying on CD to have it right when it comes out when they really want the vinyl.

Which brings me to this. Independent (the industry term is "mom&pop") record stores are struggling. When Code 13 toured the East Coast I visited some of my old favorite stores and all of them complained about the same thing. They supported and sold underground music for years, now that music is part of the mainstream and they can't compete with the malls. The marketing practices of the "major independent" labels are oriented towards selling cases of NOFX and Earth Crisis CD's to chain stores. Only the independent stores are going to gamble on unknown bands, support local music, carry vinyl and self released records etc. When these places are gone where will you find new music or find out about shows? The industry desperately wants us to all listen to the same music they play on the radio and TV, they want us to buy the clothes the musicians wear and drink the soft drinks that they drink. The few of us who have decided to sit out the latest trend may indeed have the last laugh at some point in the future. But, if all the "cool record stores" we bought our records at and hung out back in the day are gone it will be a bittersweet victory. Support your local independent record store, don't buy false hardcore on bogus formats at chain stores. These guys are struggling to make a living running independent record stores because they love the music, show some respect.

On the recent No Less/ Potato Justice split 7" there is a song by Potato Justice "Anarchy doesn't work." Lyrics of the song are as follows.

Screaming Anarchy don't even know what it means
Look at Bosnia, Look at Rwanda
Look at Haiti and see
Why Anarchy doesn't appeal to me

This is a very good manifestation in the punk scene of a common misconception about Anarchism. Potato Justice points to the turmoil in these countries, and presumably to the genocide in Rwanda and Bosnia, as an example of loss of human life. Loss of human life due to what? Lack of centralized authority? Is the issue here the presence or absence of a political system? Is not genocide conducted by the state? What we had in Bosnia and Rwanda is not a struggle for freedom but a struggle for power. Those who carried out the genocide were not anarchists but statists competing with one another for the state power. Add to this the poisonous hatred of nationalism and you have the basis of genocide. Remember that nationalism as we know it has only existed for a few hundred years of human history. As I mentioned last issue it is a product of our societies evolution. The social Darwinist view of nations and races in competition with one another has been imposed upon us by the rise of nation state. This displaced traditional loyalties such as tribal and feudal obligations. The rise of the nation state is paralleled by the rise of bureaucracy and the military industrial complex. Herein lay the roots of genocide. When we examine the major cases of genocide in the last 100 years we see that it was carried out by those who represent, or aspire to, state power. The Turkish genocide against the Armenians, the German holocaust of Europe's Jews, the Khmer Rouge genocide in Cambodia, Bosnia and Rwanda. All are examples of state power and authority run amok. Does the state exist as a benign force to serve and protect us? I think not. The same machinery that ensures the trains run on time and preserves the social order can quickly be harnessed to exterminate one group in society for the benefit of the elite (or a group which aspires to become the elite). What we see at work is not Anarchism and the elimination of state power but the worst manifestation of state power. Otherwise, I liked the 7".

There has been talk in these pages lately of solidarity with this or that group that opposes American Neo-Colonialism and foreign policy. I personally don't buy the argument that the "enemy of my enemy is my friend" Shit, I've spent most of my life considering everyone my enemy. Call me cynical or elitist but I pretty much say Fuck the World. All these societies and systems are fucked up in their own way. North Korea, Cuba, Iraq and so on are totally fucked whether they oppose America or not. With the possible exception of the Zapatistas I can't think of any government or "national liberation movement" which isn't totally authoritarian. As Rudimentary Peni said back in

COLUMNS

1983:
Victims they may have been but innocent they were not
They were murderers just the same with their own code of hate
Northern Ireland, Poland and Afghanistan
They're just fighting for the right
To enforce their own oppression
Through the bigotry and blindness
Of their moral law

Freddy Perlman in his book *Continuing Appeal of Nationalism* laid out a very critical view of national liberation struggles. Nationalist movements provided the middle level managers of a society to advance themselves into the upper level of management positions by duping the masses of society to expel the colonial regimes in the name of national liberation. While I don't feel it's my place to condemn a minority group for taking up arms against their oppressors, I'm not exactly jumping in line for my uniform and rifle. Besides, we have plenty of colonialism and oppression here in our own country to fight. Did not Frantz Fanon warn in *Wretched of the Earth* of the "Pitfalls of National Consciousness"? I know I'll get lots of flack from the radical community for these views but I put myself the shoes of a North Korean or Iraqi worker and all I see is a fucked up system. Their system is fucked. Our system is fucked. Nobody gets my support. The movement has been going down hill since we lost the Spanish Civil War. More on this later.

I love the "Pioneers of Punk" section in MRR. I am a big fan of 70's punk rock especially the Stooges, MC5, the Heartbreakers, the Voidoids, Dead Boys, Pagans etc. I have to say that almost none of the bands that have arisen in the last 20 years to play this style of music come close. Perhaps there was a certain zeitgeist present in the Midwest and New York City in the 1970's that can never be recaptured. This said, as much as I love this music it all happened when I was in grade school and for me the run up to hardcore was not "Velvets to the Voidoids" rock and roll it was METAL. (All of you ex-Straight Edge kids who got into metal by listening to Integrity and missed 80's metal because your parents wouldn't let you grow your hair long or smoke pot are allowed to take notes)

My name is Felix Havoc and I was an adolescent Metalhead. In fact I think I speak for many of us who are involved in Hardcore today when I say that our nascent exposure to hardcore was from the scanty coverage of punk in Creem and Kerrang. Lets set our time machine for the golden age of MBM, that is Metal Before Metallica. Circa 1982 who was ruling with an Iron Fist? JUDAS PRIEST! Masters of all metal. Those of you scratching your heads and wondering what the fuck Felix is talking about are hereby required to get a scratched up vinyl copy of Unleashed in the East and listen to it at top volume in total darkness after drinking a six pack of warm Schaefer and smoking some of your parent's pot. Perhaps then you will understand. Until recently Metal was the music of the white working class youth. I'm not trying to perpetrate racial stereotypes or anything but the slow death of Metal has been paralleled by the adoption of black youth culture by the white youth. This leads us to the ultimate hypocrisy of upper class white kids who dress and talk urban black gangsta style down to calling each other "nigga" but who are still racist shits. Anyway here we are in 1982, blue collar suburban America. The cars Plymouth Duster, Chevy Nova (poor kids answers to Camaro and Mustang). The style long hair, boot cut jeans, bandannas, leather caps, chain wallets, white Converse in summer, hiking boots in winter, big comb in back pocket, sleeveless denim vest, and of course a concert jersey preferably a really old one from a show you couldn't have possibly attended. (most desirable Black Sabbath/ BOC "Black and Blue" tour shirt Rush "Moving Pictures", any Judas Priest, AC DC or Alice Cooper). The Music Heavy Metal Stoner Rock!

While not really Metal Alice Cooper does not get any of the respect he deserves. Here is a man who took the shocking and theatrical stage show and raw loud rock to great heights. The first two albums Pretties for You and Easy Action are not so great but Love it to Death and Killers are fucking awesome. KISS are fucking posers and ripped off Alice so bad it is not even funny. All you misguided Kiss fans are grown up teeny boppers. Kiss was all hype and marketing to sell lunch boxes and belt buckles to grade schoolers. Alice Cooper continued to kick ass with Muscle of Love and Billion Dollar Babies (covered by the Battalion of Saints and Detonators respectively) but things went downhill fast after the band quit and Alice went "solo." Those who dismiss Alice on the basis of his lackluster later albums need to do some research and check out the discs listed above.

Black Sabbath of course are hugely influential, once again not really metal but Stoner Rock. I saw Sabbath in 1981 on the Mob Rules tour, a spectacle I will never forget. The fact that this band continues to inspire legions of derivative imitations twenty years after putting out a good album is testament to their power in the world of rock. AC DC has been one of my favorite bands since I was old enough to lift a tone arm and the first band I really got into but there is a whole column devoted to AC DC that will be printed in a future issue. Rush was a Stoner Rock band until somebody got them mixed up with synthesizers, now they are a New Wave band, I got no beef with New Wave but Rush after Moving Pictures sucked. To be honest I was never really into Iron Maiden, or Def Leppard in fact I sat out the NWOBHM because the Old British Heavy Metal was still kicking my ass that is to say JUDAS PRIEST! Undeniably the Masters of All Metal. I recommend the following albums: Sad Wings of Destiny, Sin After Sin, Stained Class, Hell Bent for Leather, Unleashed in the East, British Steel, Screaming for Vengeance, Point of Entry, and Defenders of the Faith, possibly also Painkiller and Rocka Rolla. NOT recommended are Turbo and Ram it Down. Not exactly before Metallica chronologically, but stylistically we cannot forget the first two Motley Crue Lps, and vintage WASP and Twisted Sister. It has long been my opinion and the ladies of the 80's reading this will corroborate that Crue's "Too Fast For Love" is one of the all time best "make out records" no doubt tied with Highway to Hell and Back in Black. Raven deserves some credit for "Faster than the speed of light." Also worth mention is Accept even if just for the song "Balls to the Wall." Metallica almost singlehandedly changed metal with their first album. By ripping of Hardcore they created speed metal and ushered in the explosion of Metal which made the 80's truly "the Metal Years." Metallica's first two albums kick ass and I'd have to say Kill 'em All is the second best Thrash Metal record ever. However, Metallica degenerated rapidly in arena rock mediocrity and are currently indistinguishable from U-2.

Behold! The ultimate in thrash metal arose at the same time as Metallica, soon to eclipse them, yes I am talking about Slayer. I must confess I was at the Corrosion of Conformity/ Slayer show at the Loft in Baltimore in 1985 but I left before Slayer played because at the time I was in a state of Hardcore chauvinist Metal Denial (which I later overcame). To my mind the ultimate Thrash Metal record of all time is Slayer's Reign in Blood. Hell Awaits, Show No Mercy and Haunting the Chapel are also great. Too bad Slayer stayed together after Reign in Blood, I think they are still putting out albums, they will probably soon be joining Metallica in embracing mediocre pop. Metal since Reign In Blood has been in downward spiral towards obscurity, marked by stylistic decadence and mind numbing repetition of formulaic imitation. So lets go back to 80's metal. Currently in vogue is so called "black metal" so far as I'm concerned you can skip the entire black metal fad by going back to the roots and picking up the following records by Celtic Frost: Morbid Tales, To Mega-Therion, Tragic Serenades and Emperor's Return. And by Bathory the Self Titled LP, the Return and Under the Sign of the Black Mark. I personally like to take my viking helmets and Satan worship seriously but if you are into goofball parody there is of course Venom and Manowar. If you like your Satan worship mixed with opera style vocals I recommend Mercyful Fate. Also note that Anthrax was a good band for about twenty minutes at the beginning of their career and put out an awesome album called Fist full of Metal. Onslaught was one of those bands that started out punk, went metal and sucked but in between put out one good crossover album Power From Hell. Also notable in this category is Sacrilege who put out two awesome LP's Behind the Realms of Madness and Within the Prophecy before degenerating into castles in the sky sword metal. In the future I will write an entire column dealing with Cross Over (Hence the omission of Napalm Death, Cryptic Slaughter etc.) for now I will say that most cross over bands were much better at hardcore than metal, which is why this column is full of metal bands and not cross over bands. Dr. Know is about the only band I can think of which was

just as good a metal band as they were hardcore. What happened to COC, The Accused and DRI when they ventured too far from their hardcore roots? I cannot write about Metal or Hard Rock without paying respect to Motorhead especially the early material. But Motorhead already have plenty of people singing their praises. When was the last time anyone out there spun Possessed's Seven Churches or Voivod's War and Pain or Roooaaar. Whiplash's drummer no plays in re-formed Cause For Alarm, no shit. I am obliged here to mention Hirax, but I must admit I was more impressed by Pushead and Mad Marc Rude's cover art than by their music. Next month perhaps I will return to hardcore but until then Death to False Metal!

Ok, so last month the TEMPLARS were reviewed in the regular section. When I was assigning it I noticed that among the pictures of their collage insert was one showing some of their favorite records. Among the records pictured was vinyl from SKREWDRIVER and BRUTAL COMBAT. I had hoped when I assigned the record that the reviewer might comment on it, but he didn't. I had meant to do a second review, but forgot, so I figured I'd mention a thought or two here. Oh, this isn't a music review and if it was I'd be pretty complimentary, heck I even bought the 10"! First off, I seriously doubt the TEMPLARS are white power, seeing as there is a black guy in the band. I also don't think that merely owning a record by a white power band makes you a racist. It just makes you a person who owns a record by a white power band. What rubbed me the wrong way about the 10" insert was that the records were pictured with no other qualification, not even the traditional "Hey, I just like the music!" I can imagine one motivation to picture those records might be to irritate people who have a preconceived notion about skinhead culture. Perhaps. But it also serves to suggest a shady connection between the white power bands of yore and the Oi! and Street Punk bands of today.

On a somewhat related note, I was told that at a recent Street Punk oriented show in Frisco two of the bands played with an American flag as their backdrop. Ugh. As if all the corny patriotic songs weren't enough! What's next, are the bands going to start asking the audience to join in the pledge of allegiance AGNOSTIC FRONT style? If we find the US at war in the near future are they going to ask us to bow our heads in a moment of silence for our boys or dedicate jingoistic songs to them? The United States has had its paws in way too much bullshit for it to be getting praised in the Punk scene. I would hope that at this late point in our "counter culture" this would be clear.

Yeah, yeah, I'm the "emo" guy and should just mind my own business.

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It isn't often that I find myself agreeing with what Mr. McClard puts down in print nowadays. However, a portion of a review in the last *HeartattaCk* was right on: "In the last few years "emo" has been corrupted and destroyed by college rock. . . .today most "emo" is just indie rock, which means it is devoid of any power, energy, or sincerity." Remember folks, DEATH TO FALSE EMO!

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Last month was the first I'd heard of Witching Hour records when I reviewed the SHAHRAZAD/ MAKARA 10". Seems that Christopher the muscle behind the label has been keeping rather busy in the past month. I received a cigar box from him full of four seven inches (and some bubble wrap which kept me busy for a while). Witching Hour continues in the tradition of Donut Friends by putting a great amount of energy into the packaging each release in either a unique manner or with awesome graphics. The KHMER ROUGE EP falls into the latter category, with a picture of the killing fields inked on the sleeve in a pretty bold manner. KHMER ROUGE has got a real gnarly emo-violence sound. Fuzzed out guitars, full out vocals from a number of band members, and staccato drumming which keeps the whole heap barreling forward. The also remember to keep the vocals audible and throw in some dynamics, you know, the ups and downs and hooks that'll make you play a record more then once.

The "From Stars Come Hearts" comp continues with the violence and is secured to its sleeve with an arts and crafts implement. MAKARA may have a good song but the terribly muddy sound they've got going wrecks it instantly. KHMER ROUGE offer up a track that kills everything on their EP, really epic sounding and all the vocals all over the place get me going and then all of a sudden pretty guitar picking. YES! O.K., the RINSE track has some piercing guitar going on and some rather gruff shrieking and PURITAN enjoy adding some metal licks to the mix. The comp theme seems to be that all of these bands are broken up.

"Between A Rock And A Hard Place" was another comp inside the box which once held premium Dominican cigars. A number of bands here that I've heard before. ROSWELL still has the crunching metal element as found on their Hydra Head release, but have added some softer vocals and guitars at times. Doesn't always work, but doesn't suck either. END OF THE CENTURY PARTY have the best recording yet and I'm glad because it brings out some of the subtleties their emo-thrash is full of. CAVE-IN is still the RORSCHACH of emo-land, full of crazy metal licks that would send shivers down the spines of the crossover freaks of the mid 80's. They go off in lots of directions in the song they give. REVERSAL OF MAN pulls lots of guitar leads while building up a big sound with raspy vocals and crashing cymbals.

The final Witching Hour release is the JADED EP. Everything sounds clear on this recording while still being raw. There's the build up to a bigger sound, but with the bass guiding the movement and no over the top explosions. Almost everybody sings and when they do it is on some heavy stuff like rape and the holocaust.

Each of the above Ep's is available for $3 ppd from Witching Hour Records, PO Box 30287, Indianapolis, IN 46230.

Shawn Scallen, shutterbug expert, describes THREE PENNY OPERA as "balls to the wall rock." While they aren't THAT good, their EP does stir things up. Good bass and drum drive over some distorto guitar, and awesome control on rhythms. This is what I wanted the last SHOTMAKER LP to sound like. Dig up all those Canadian pennies laying around your room and order this. ($4, Spectra Sonic Sound, Box 80067, Ottawa, ON K1S 5N6, CANADA)

The above label was wondering if I had ever made a decision on the FRANKLIN CD. While it is quite good and in keeping with the progression their previous LP showed, I think I prefer their singles.

Last month LAST MATCH was reviewed in the regular section. They are from Sweden and play some awesome emo-core with a foot planted in punk rock, which helps keep a lot of fury in their songs. The lyrics are fuckin' awesome with their attacks on scene and global politics. Just think if PALATKA decided to pull off some BORN AGAINST covers. This is one of my favorite new releases of the past couple of months. I hope you can find it. (Insect Records, Postfack 58 116, 74 Stockholm, SWEDEN)

Fans of Moo Cow release may be interested in knowing that Jim is putting the label on hold so that he can go back to school and study herpatile recolonization of reclaimed strip mines.

Well, I finally have the SINKER "Finality" EP and it was 100% worth the wait. A few columns back I wondered aloud if the posthumous release might be of inferior quality since it was never released closer to when SINKER was around. Turns out good old animosity between band members was more to blame. There is nothing at all inferior about this release. The big, deliberate sound leaves me wondering if SINKER may have been one of the creators of the epic sound that is rather popular in emo circles. Totally heartfelt vocals as well, easily making this as wonderful as their first EP. ($3, Sunny Sindecut, 915 L st. #C-166, Sacramento, CA 95814)

Two cool releases from the Canadian's THIRD WORLD PLANET. The last time I heard from them they had a woman singing and were on a flexi with REPUBLIC OF FREEDOM FIGHTERS. Both EPS are full of some really quirky metalish noise powered only by drums and guitar and no longer have the female vox. At times

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fast but mostly they take kind of long trips; almost MAN IS THE BASTARDish jams. So why are they in this column? The breaks get pretty soft. The "Air Quality Warning" EP is available from Diminutive PO Box 8183, Victoria BC, V8W 3R8, CANADA and the "From Isolation To Desolation" EP from Thought Crime, Petersburger Str. 68, 10 249 Berlin, GERMANY.

Three lovely looking (as always) releases from the Hydra Head Empire this month. (PO Box 990248, Boston, MA 02199) I'd been drooling over the HUGUENOTS/ SEVEN PERCENT SOLUTION 10" for some time now, and I think the wait was worth it. The HUGUENOTS are much tighter then on their EP and fucking blaze through their songs, but carefully, y'know? All the instruments are working together very carefully, but don't end up in the dreaded math rock land. The guitar pulls some crazy tricks that leave me something to remember. The vocals are shouted out straight from the gut so as to stay loud and clear. Controlled mayhem throughout. SEVEN PERCENT SOLUTION occupy the flip side and play a somewhat similar clean but nasty style, though they break it up with some flowing almost soothing parts. The vocals are abrasive as hell and don't really let up at all. ($5 ppd)

You will not believe the voice on the singer from DROWNINGMAN!! All the way harsh not unlike ABC DIOBOLO, but maybe a bit higher. The music totally follows along in a fast paced mess and then will hit this break where everything mellows a degree and slows down and opens up. Definitely for fans of crazy attention at the mixing board. The upcoming LP will surely kill! ($3.50)

If you want to get funky you should check out the HOLLOMEN. The guitar and bass pounding away in such a manner that the singer has to follow the groove in a harsh sing-song way. If you liked the SAINT JAMES INFIRMARY LP this will please you, but will also leave you a bit nervous and looking over your shoulder. Really manic. ($3.50 ppd)

Perhaps you have heard the ANOMIE/ PEU ETRE EP? If not that's ok because ANOMIE is even better on their new LP. French emo-core but not so much like the variety pioneered by FINGERPRINT. Dual female/ male vocals which are sometimes pleading over smoother and softer background wanderings of the guitar and bass. The vocals also get pushed out to the point of breathlessness over a crunching but still melodic and full paced sound. All of the lyrics ask important questions of the listener. ($8, Gordon Dufresne, Anima Records, 1416 Ambercroft Ln., Oakville, ON, L6M 1Z7, CANADA)

No Idea records has been with us for quite some time. In recent months they have been reminding all the punks that not only are they still around, but have a real creative streak. This is most clearly seen in the super MOONRAKER 10". The record is on clear vinyl and when placed correctly in its sleeve fits over a picture of the moon. The tunes here really give me a happy sort of melancholy feeling. Weird. The music kind of wanders around like the tunes on the STILL LIFE 2xLP but with points where the singer and the guitar pulls everything together and makes me want to stop tapping my foot and start jumping around. ($5 ppd.)

The CLAIRMEL LP also has some nice graphic looks, with a cover that looks best when a translucent piece of paper with silver printing is laid over the album jacket. Musically, they spend the majority of the LP driving through tunes that have plenty of melody and a bit of an edge. Some might be inclined to compare their sound as influenced by (but hardly copying) "Whack and Blite" JAWBREAKER, but I seem to think of a grittier and incredibly moodier RADON. Sorry to compare you to another Florida band, fellas, it just happens sometimes. ($7 ppd.)

The last of this month's nifty looking No Idea releases is the 8.5" HOT WATER MUSIC/ CLAIRMEL. The sleeve is folded and glued together so you have the lyrics on these flaps on either side of the sleeve. At this point I think people are fairly aware of HOT WATER MUSIC's carefully constructed dual guitar and bass steered sound. The two songs here are a bit more upbeat then the Doghouse LP but still just as developed. CLAIRMEL's output is in keeping with their above LP, but they do seem to experiment a little with expanding the length and intricacies of their songs. ($5 ppd, No Idea, PO Box 14636, Gainesville, Fl 32604-4636)

I understand that No Idea may have also recently released an I HATE MYSELF LP. I wonder if it is as full of heartfelt hooks as their onesided 12" was?

Thanks to everyone who sent stuff in this month! As you can see it was quite a bit, so much that I still have some stuff to review that'll have to wait until next month. Please keep sending your teary-eyed releases to me!

Endnotes.

1. I'm sure that other columnists who knew Tim longer then I did will have a lot to say about him. I'll just say that I am going to miss him and that I am glad for the time that I did get to work with him.
2. This is the last request I'm going to make for distro people to send in their catalogs. In case you don't know what I'm talking about, in an upcoming column I'm going to have a listing of distros folks can get their dose of emo from.
3. I can be reached at: 1950 McAllister #1, S.F., CA 94115.

Of all the forces of nature that humanity vainly tries to fight, perhaps the most prominent is death. Throughout the newspapers and television broadcasts of this and other nations, one can find a panorama of media extolling the virtues of a science hell bent on making us immortal. Unfortunately, very little of this same media attempts to offer the most pronounced and obvious caveat against such an ideal: how can life exist without its polar opposite?

Death is not a negative but a necessary thing: spring is born from winter. Plants, and animals die so that new ones might be born. Death is one extreme part of the wheel of life, without which the wheel would cease to spin at all.

For some reason our species seems to have forgotten this. We have grown so afraid of dying that we have forgotten what it means to be truly alive. We sit glued to a media which happily feeds us a diet of fear, all the while becoming a society of placebo junkies, afraid that any pain is a fatal signal of the end of our existence.

Just like many of our irrational fears, this horror of dying is generally associated with something entirely superficial, in this case, the destruction of our bodies. Hollywood horror films do not generate terror from depicting acts of psychological carnage as much as from constant, inventive ways of associating death with mutilation of the physical.

Perhaps such a fear is not surprising. After all, we live in a society which for generations has encouraged us to become simply living character armor, a species of humanoids who only know how to act alive, not be alive.

I'm sure by this point you must be wondering what I'm getting at, right? Okay, I'll say it loud and clear: "PUNK IS DEAD!!!!!" Institutions, just like people, die; and by this point, the corpse of punk is rotting. In fact, it's so far dead, that it has joined the ranks of the undead. So, I'll take it a step further, "PUNK IS UNDEAD!" It has become the property of the same zombie mentality which has helped humans evolve into little more than a species of posers, always afraid that something will bring an end to their skin deep existence.

So when are we in this scene going to collectively drive a stake through "punk" and its plethora of co-opted minions like "straight edge," and "crust?" How many crappy "Punk" compilation CDs will have to be manufactured for people to learn that the point is moot? Libertarian capitalists own punk, pure and simple, using it to stuff their Fat Wreck Chord Wallets.

I'm not saying that the ideal behind DIY and an underground community has expired, just that if we are going to make any difference to this world there needs to be a change in this scene, a break from the same old same old, here and now.

We in this scene are fortunate to possess a truly great resource, an underground network composed of individuals worldwide who are active in keeping it going. It is their efforts which allowed bands like the Offspring to become corporate lap dogs. Why can't the same effort unionize itself into

a true collective enterprise; one that isn't designed around selling "punk" regurgitation's, but around the distribution of thought, communication, and friendship? Why does this seem so difficult?

Death has come into my life greatly in this past year, folks. Although it doesn't frighten me, it has made me think: think about change, about what needs to happen in our world, and in ourselves. I am cleaning shop, more or less; cleaning up the house within me and without me. I am going through old papers, pictures and memories, sorting out what all this death means, trying to prepare myself for what it hopes to bring.

Brian Zero: PO box 4842, Santa Rosa, CA 95402-4842

Next: more on the burial of punk.

Yes! Even the scoffers and naysayers who have attempted to dismiss Esperanto (such as Hitler and Stalin, and you don't want to align yourself with them do you? [actually, one might well call killing off its enthusiasts as something more than merely "dismissing" it, but I'm partial to understatement]) seem to be coming around since being reminded of Forry Ackerman (Famous Monsters of Filmland, duh)'s long-standing support of "la lingvo internacia" (the international language).

Of course, there are still the small-minds who want to know, "Who actually speaks Esperanto?" Well, besides the President of Austria, the Pope, a few million Chinese (China has a full time Esperanto radio station), big handfuls of Nobel Prize winning scientists, William Shatner (admittedly, not that well from all accounts) and various Death Row inmates, not that many cool people. I mean, not as cool as YOU, right?

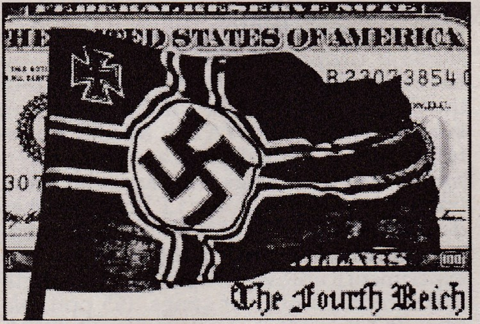
Many still fear the One World specter, as though Esperanto is supposed to supplant indigenous cultures. Don't worry, your precious Burger King will survive, for as my Esperanto sensei points out, "Esperanto doesn't want to be the number one language anywhere; just the number two everywhere."

And if you're going to learn just one language besides that which you're already carrying around in your brain (not a bad idea), why not one that has been scientifically designed to be as easy to learn and use as possible? How many of you still don't really have the hang of English, with its irregular spellings and constructions, despite having attempted to speak it most of your life. And a language that allows you to speak to (a small but select group of) people in virtually any inhabited country you care to name?

Of course, far be it from me to assert that you haven't got the right to be as lame as you care to be. That's (based on personal observation and certainly exemplified repeatedly in this and other publications) one of the undying principles of punk AND punk rock. Just remember that, if you'd ever like to extend the parameters of your meager existence a bit, Esperanto is waiting. But it may not wait forever.

I am reminded of all this, said the Talmudic scholar, by a video entitled "Blue is Beautiful" which busts some Esperanto on the box; if I find no actual Esperanto content in the video, then it's going to be clobbering time next column. Even if that is the case, though, somebody is obviously clued in to the rising hipness of Esperanto (even if YOU aren't, hint hint).

Insert snappy ending here.



DE: Hello, my name is Dave Emory and it's my pleasure and privilege to present to you Martin A. Lee, the author of the vitally important *The Beast Reawakens*, just issued in hard cover by Little Brown Books. Welcome back, Martin. In our last discussion we were talking about the mainstreaming of Fascism and a theme that has been used successfully by Fascists moving into the mainstream, namely an anti-immigrant and xenophobia orientation. We've talked about it in Europe and in connection with people like Jorg Haider, some of the neo-Nazi parties in Germany and Helmut Kohl, and National Front and Le Pen in France. But we are also seeing this on the American far Right as well.

ML: Certainly we saw it in Patrick Buchanan's campaign for the Republican nomination for president in 1996. Buchanan is really the standard bearer for the so-called Christian patriot subculture in the U.S. which probably has about 5 million or so adherents. The U.S. militia movement is the armed wing of that movement. Certainly Buchanan is a hero to the militia movement as well. Some of the things Buchanan was saying last campaign, the "Listen Jose, you can't come across the border anymore", referring to Latin Americans trying to enter the U.S.... that kind of anti-immigrant message, if heard 15 years ago would have seemed so far out of touch and as right wing nuttiness, yet things have shifted so dramatically in terms of the political landscape, particularly after the end of the Cold War, that those types of statements are now seen as accepted wisdom by Republicans and Democrats alike.. not all members of both parties, but by the mainstream of both. To be in favor of increasing immigration would be political suicide now in the U.S. It's emblematic of the extent to which the extreme Right in this country has been able to influence the mainstream and tug it its way.

DE: Here in California we had something pass a few years ago called Proposition 187, which is now being kicked around in the courts. This is an anti-immigrant bill specifically directed at Latin American immigrants. That bill was co-authored by a lobbyist for the Federation for American Immigration Reform, an organization that's gotten a million dollars in funding from an institution that you talk about in *The Beast Reawakens*, the Pioneer Fund.

ML: Yes, the Pioneer Fund has been correctly identified by British *Daily Telegraph* as being a neo-Nazi political foundation operating in the U.S. for many years. Actually, its origin goes back to the Third Reich period when it was founded by supporters of Hitler's eugenics policy, the idea that you can craft a superior master race through selective breeding. This was an idea promoted by the Pioneer Fund in its early days, after eugenics as a so-called science was badly discredited when the War ended and horrific concentration camp medical experiments were exposed. Then the Pioneer Fund quieted down a bit but continued to promote the idea that the white race was genetically superior to blacks, and they did this by funding pseudo-scientific research into race, genetics and intelligence. They funded various so-called scholars or academics in North America, people like Roger Pierson who were very instrumental in promoting eugenicist views after World War II. Roger Pierson became the editor of *Man Crime Quarterly*, an influential publication within neo-Nazi circles, at least for the so-called more intelligent Nazis, the intellectual racists. Pierson, in turn, was closely allied with the Liberty Lobby based in Washington, DC...

DE: Also the World Anti-Communist League...

ML: He was actually the head of the World Anti-Communist League in 1978, a period of time in which the World Anti-Communist League was filled to the brim with Nazis and Fascist collaborators and death squad elements from Latin America. It was really just a cesspool of political depravity. It went through somewhat of a facelift when the Reagan administration came into power and they saw fit to use some elements tied into the World Anti-Communist League to promote covert operations in Latin America, the war against the Sandinistas in Nicaragua and in southwest Asia in Afghanistan. It went through a partial facelift, but many of these elements were tied in with WACL, and Pierson himself left to work with the Heritage Foundation, which was a mainstay for the Reagan administration, using it as a policy-making think tank. After a short tenure there, he moved on to other things. These days he edits something called the *Conservative Review* and he's still tied in with promoting a racialist conception of world affairs. Coming back to your original point, David, about the Pioneer Fund's link to FAIR, the

Federation for American Immigration Reform, that organization in and of itself is not necessarily a white supremacist or neo-Nazi organization, but the fact that they knowingly took a million dollars from a neo-Nazi foundation is quite disturbing. And it underscores again how neo-Nazis have been able to influence the political debate and discussion within the U.S. through careful placement of funds and money.

DE: One of the bibliographical sources that you accessed is *The Nazi Connection* by Stefan Kühl, a German graduate student who did some marvelous work on the American-German eugenics connection, talks about the Pioneer Fund at considerable length and the people associated with the fund such as Harry Laughlin, not only influenced the Third Reich's racial legislation but also honoraria conferred on them by the Nazi academia.

ML: Yes, and Laughlin and his colleagues also influenced U.S. law as well, tightened immigration, restrict the immigration of Jews during the Third Reich period into the U.S., which resulted in the deaths of who knows how many people. They were very good at influencing Congress to tighten the screws and keep the doors shut at a time when they needed to be open to save people's lives.

DE: Kühl points out that in *Mein Kampf*, Hitler sites the U.S. Immigration Restriction Act of 1924 as a model piece of legislation to insure the "racial purity" of the society. Speaking of the Pioneer Fund, Martin, that figures very prominently in the background of an academic work which became a best seller on the *NY Times'* list, and this book has emerged into popularity along with Newt Gingrich's conservative revolution, as he called it, has been gathering steam in the U.S. That book is *The Bell Curve*.

ML: Yes, *The Bell Curve* by Richard Herrnstein, a book incidentally supported by the American Enterprise Institute, a think tank based in Washington, DC and supported by many Fortune 500 companies. This is not a neo-Nazi think tank. Far from it, it is the quintessential "cream of the American business crop" that is involved here. And I think that a book that promoted and revived the idea that black people are genetically inferior to whites, that book could gain that kind of popularity underscores the significance of the changes in the political landscape that ensued with the ending of the Cold War. During the Cold War, anti-Communism was the glue that held the Right wing together in the U.S., held everything together politically in the U.S., whether you were a liberal or far Right or any shade of opinion, one thing you shared was anti-communism. You may have had different ideas on how to respond to the so-called Communist menace, by anti-Communism was a given. But what I think happened is that elements of the racialist Right, white supremacist Nazi Right in the U.S., used the banner of anti-Communism to obscure some of their own political views, so that publications like *The Spotlight* put out by the Liberty Lobby which is certainly in the racialist/ white supremacist camp, would go around attacking someone like Martin Luther King not because he was the leader on the civil rights movement in the 1960s, but because he was allegedly a Communist. The racialist theme took a back seat to anti-Communism, but once the Cold War ends, anti-Communism is no longer the glue that can hold all the different factions together on the Right wing of the political scene, and so the racialist theme begins to reemerge again, become more prominent, and I think *The Bell Curve* is an example of that. Certainly the Pioneer Fund is crucial again, by putting money where it counted. If you look at the bibliographical footnotes in that book you'll find many figures within this pseudo-scholarly academic scene who had been funded themselves by the Pioneer Fund and who got money to pursue this kind of research and promote these views that were then quoted at length in *The Bell Curve* What was striking to me was that mainstream publications in the U.S., like *Newsweek* and the *Wall Street Journal* were embracing this book, citing its research as quintessentially mainstream, unknowingly apparently of the fact that the sources had been poisoned by money by the Pioneer Fund and crackpot figures in academia who were promoting these ideas for many years. *The Bell Curve* has revived this and made it respectable again.

DE: And the eugenics orientation of the Third Reich's laws ultimately led to their extermination program, so perhaps we should bear in mind what lies at the end of this particular intellectual rainbow. We spoke before of how Helmut Kohl had coopted the political agenda of many the far Right Nazi parties such as the Republikaner Party headed by by former SS officer Franz Schönhuber. Many American white supremacists and Fascists had made similar observations about the program of the Republican Party, people like George Bush and Newt Gingrich, David Duke among them.

ML: Yes, David Duke is a parallel here, because here is someone who started out wearing a swastika on his arm, became one of the main leaders of the KKK in the U.S., was very close with the Liberty Lobby, in fact they helped launch his foray into mainstream politics in the U.S. But it was in 1989, that in one year following that, what was called a tripartite strategy promoted the Liberty Lobby. Duke starts out by running for the presidential nomination in 1988 as a Democrat, without much chance of winning. Then he became the leader of the Populist Party, which was a third party, so to speak, launched by the Liberty Lobby, which also didn't have much of a chance at winning. But within the same year he switches to the Republican Party, and he gains so success and in 1989 was elected as a Republican state representative in Louisiana. He never changed his political views but went on to run a very serious race for senator and then governor of Louisiana in 1991, and won a majority of the white vote but lost overall. This was really proof to many extreme Rightists and Nazis and Fascists in the U.S. that if you mainstream your message, like Duke did, you wear the right hair style, the right surgically enhanced smile, and make your rhetoric sound like Republican mainstream rhetoric, which was very easy for Duke to do, them you had a real chance of making headway in the political process. One of the very striking things about Duke is that his campaign for governor in 1991 was supported by the Christian Coalition, led by Pat Robertson.

DE: One of the things that we should bear in mind as we examine the success that people like David Duke have had by taking what had previously been a Right wing extremist and outright fascist message and mainstreaming it, is that the Republican Party itself in its Ethnic Outreach Committee has a repository of Third Reich collaborators and veterans, which has been discussed by many authors such as Russ Bellant in his remarkable book *The Old Nazis, The New Right And The Republican Party*.

ML: These are diehard Fascist collaborators who came over to the U.S. after WWII who ended up insinuating themselves into the Republican Party and became crucial players within the Ethnic Outreach Division, which resulted in a minor scandal that ought to have been a major scandal in 1988 when Bush was running for president. It was just one of those one or two day wonders in the news that got swept under the rug after Bush sort of went through the obligatory motions of firing a few people and doing minor housecleaning. But things kept going as they were, with those elements still promoting their extremist views within the Republican Party. But I think one of the reasons that Duke was able to be successful and able to sound just like a mainstream Republican was that instead of promoting overtly white supremacist and neo-Nazi views, part of the process of mainstreaming his message began to emphasize culture rather than race. He began to talk like this: "All people should be proud of their heritage, black people should be proud of their heritage, white people should be proud of their heritage, and on the surface that's a very difficult thing to disagree with, although when it's coming from someone like David Duke and what we know about his past, and present for that matter, it takes on a very very sinister overtone. But it became much more difficult for regular Jane and John Doe's to see "what's wrong with this guy, that saying things like that sound good to me." They were able to recognize extremism if the person was wearing the Klan outfit, but not if he began to talk in this slick way that Duke was doing. I think that was crucial in terms of his success, because if indeed he stood up there with his swastika, very few people would have voted for him. But by adopting the rhetoric of the Republican Party which had this sort of racist undertone anyway, he was able to have a great deal of success.

DE: Bearing in mind Roger Griffin's super virus metaphor for Fascism, a couple of other American Fascist...they might disagree with that term but I think it's accurate...who have also enjoyed a measure of success by toning down their Christian Identity rhetoric and metamorphosing into "Christians", people like the Rev. Pete Peters and John Trochmann.

DE: Yes, well Peters, my God, he is one of the leaders of the Christian Identity movement, which is a Nazified perversion of Christianity, the theology that unites the white supremacist movement in the U.S. There are two major camps of Christian Identity, though many different churches subscribe to this within the far Right or neo-Nazi scene. One is the Aryan Nations in Idaho, where they still flaunt the swastika, still have the pictures of Hitler in their church, and are overtly neo-Nazi. Others like Peters and Trochmann, who's now the head of the Militia of Montana, key leaders of the entire militia movement. they took a different tact and said, "Wait a minute, if we want to make headway here, we do need to mainstream our message, let's take the swastikas off the armbands, let's take the sheets off our heads and let's cloak our message in terms of Jesus Christ and the Bible. That's the way they cloak their hatred. That's been the more effective form, at least in terms of relating to the mainstream, of Christian Identity. But I read a recent report of how Peters, at a recent conference in Canada, took a yarmulke, wiped his ass with it, threw it down and spit on it. He also calls for the killing of all homosexuals claiming that the Bible justifies it. He's a very extreme character and very disturbing when you consider some of his sermons on the Keystone Network, something you can access by satellite television or some cable channels, or less virulent figures on the religious Right, those that aren't a part of the white supremacist scene, but the fact that they're mixing together is emblematic of a development that's quite disturbing in itself—the overlapping of the racialist Right and the religious Right in the U.S.

DE: One of the phenomena that I would like to discuss at greater length when we have more time, and that is the entire situation vis a vis the militias. I think that the militias themselves are something of a mixed bag and that there are many people within these organizations that are sincerely democratic, but are extremely badly misinformed in most cases. However, there are obviously Fascist elements within the militias which most of the militia groups don't seem to be taking stock of, at least the ones that are getting publicity. One of the points that you make that I think is very important and that needs to be discussed is that the militias and patriot networks are seen somehow as a phenomena that is apart from the Republican Party, yet you point out that actually there is a very strong element of political continuity between those two phenomena.

ML: I would suggest that we do a whole show just on the militias.

DE: I also think that an area that plays in here is the whole issue of "conspiracy theory", because there's a lot of legitimate research that has been disowned by the progressive sector and that actually plays into the hands, to a certain extent, of some of the Fascist elements within the militias and patriot networks.

ML: There's thematic continuity between this anti-big government rhetoric that you'll find in someone like Gingrich and in the most extreme case of someone like John Trochmann where you have this fanatical anti-government conspiratology that they're promoting in the worse sense of the word, embracing very paranoid ideas about what the government is doing to the people of the United States, and these ideas are largely without merit although there are kernels of truth, like what happened at Waco and Ruby Ridge, where the government not only violated people's rights but killed people in a way that never should have happened. But there's also a personnel continuity, where it's not just the Republican Party but people like James Traficant who's a Democrat and I'd place among the relatively small group of politicians that have direct ties to the militia movement, or people like Helen Chenoweth in Idaho who appear at militia meetings and consider militia members as her constituency, who advocates for their beliefs, who urges her Congressional colleagues to take seriously this idea that the black helicopters are coming in and should be investigated. You'll find several individuals in state and federal governments, particularly in the western states, who have ties to the militia movement. There is that kind of continuity, and it is mainly a Republican thing.

DE: One of the things we will get into in greater length in connection with our discussion of the militia movement will be the Oklahoma City bombing. Real quickly, real quickly, Andrea Strassmeyer and Tim McVeigh?

ML: Andrea Strassmeyer is a German neo-Nazi who had very high powered political connections back home, whose father was one of the right hand men of the chancellor of Germany today, Gunter Strassmeyer. His son is the head of security and paramilitary training for a Christian Identity enclave in the backwoods of Oklahoma, and it is there that Timothy McVeigh called a couple of weeks before the Oklahoma City bombing and asked to talk to Strassmeyer. They have met, both admit it, and the CBC in Canada identified Strassmeyer as having been in contact with an American CIA agent when he was in the U.S., making his way towards Oklahoma City, apparently through his father's connections at a very high level. Some have alleged that Strassmeyer played a significant role in Strassmeyer's life. We could spend an hour on that alone.

DE: This connection between people who represent themselves as opposed to the government and the very government that they represent themselves as opposed to—that is a much more fuzzy relationship than it is often portrayed as being. Bernd Schmitt, the Solingen bombing, Kirk Lyons and Dennis Mahon?

ML: Kirk Lyons, he is a very key figure in the neo-Nazi scene in the U.S. He is an attorney, is involved in setting up a group called CAUS, which stands for Canada, United States, South Africa, all countries that the civil rights of white people are being violated, and he became a cause celebre of the far Right because he represented Lewis Beam, one of the key figures in the Aryan Nations when he was on trial for charges of sedition in 1988. Dennis Mahon was a KKK leader and is now associated with W.A.R., White Aryan Resistance. He is based in Tulsa, Oklahoma and was invited to Germany and held a series of cross burnings throughout the newly reunified Germany, so he had these connections to the German neo-Nazi scene just as Kirk Lyons had. And Bernd Schmitt was a key figure in the German neo-Nazi scene, and he provided security for visiting Fascist dignitaries when they'd come to visit Germany. Schmidt, it turns out, had been an informant for German secret services and some of his protegees from his martial arts club were implicated in a terrible bombing in Solingen, Germany, which killed several people in 1993.

DE: That same sort of fuzzy boundary between people who represent themselves as opposed to the government and the very government they represent themselves opposed to, manifests itself in connection with Roy Frankhauser, a Pennsylvania Klansman.

ML: A fascinating figure. Very, very intelligent man in a lot of ways, but totally psychotic. He's been involved in several different white supremacist organizations, was close friends with Robert Miles, head of the Mountain Church in Michigan, one of the ideologues involved with the Aryan Nations, and Frankhauser was involved with the US Nazi Party. There's all these different Klan groups, and it turns out he was an informant for the FBI and ATF and also undertook some kind of covert operations for the National Security Council when Nixon was president. So here's a guy who was playing both sides of the street, and when he was exposed as spying on the Nazi scene for the FBI, his Nazi colleagues didn't castigate him and said "No, Frank was spying on the FBI for us." Who knows where the truth begins and ends in a case like his.

DE: We will return another time to continue our discussion with Martin A. Lee, author of *The Beast Reawakens*. For Martin Lee, this is Dave Emory saying thanks for reading.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.

I've just stepped off the plane from Japan and can barely keep my eyes open much less write a column, so this will be a short report on the strange happenings of Turbonegro's one-stop US tour that transpired the night before my departure. I have also returned to a Tim Yo-less world. I'm not going to write a eulogy but suffice to say there weren't (aren't) many people in the same league as Tim when it comes to punk rock

dedication. Whatever your politics, your definition of punk, or personal feelings about the guy, the simple fact that — 17 years after starting this rag — the man could still be spotted at local shops buying the latest punk release says a lot in my book. I know that I sure couldn't summon the kind of enthusiasm that Tim did despite nearly two decades of involvement. Hope there are plenty of rare records on the other side, Tim. We'll miss you.

The column....

Disaster. Catastrophe. Apocalypse, dude. Unbeknownst to band members who flew into Austin two days earlier, Turbonegro's singer had been forcibly institutionalized for reasons still a bit murky. Maybe all he wanted was a Pepsi. Anyway, who can say how the Norwegian social services function? The dejection in the hotel room was spread across all faces including mine. Then the light bulb flickered over Dr. Rebellion's well-groomed head. "We're the band, and we'll just do it without him." Shortly thereafter, a hesitant stand-in was recruited from the ranks of Norway's premier surf band (I'm not kidding) known as the Euroboys. The Euroboys had also made the trip to participate in the musical fiasco known as the South By Southwest music conference and so their drummer, Cora (sp?), would magically transform into Hank, Jr., the bastard son of his AWOL rock & roll father. The Turbo crew gathered up emergency denim supplies and Alice Cooper make-up provisions for Hank, Jr., a man well-versed in the ass rock tradition. I'll tell you now that Cora was having none of the usual "ass candle" shenanigans that had so many faces alight on the band's last jaunt through America.

11pm Saturday night. The punk rock underground railroad snuck in all dedicated Turbo fans stranded outside. South By Southwest passes are a minimum of $60 and only the most foolish of Austinites pay for them. The place was packed. Trepidation filled the air along with gun powder from the previous band's fire crackers. From across the room and from behind closed doors emerged a line of denim that, without a doubt had Mr. Levi and Mr. Strauss spinning in their respective graves. The newfangled denim demons mounted the stage as they had undoubtedly done to many a burly biker backside. Confident. Glowing. Ready. The first power chords were struck and any lingering misgivings about were blasted into oblivion. Not even a missing singer can stop these mofos from rockin'. Those expecting the Turbo's traditional emptying of a feather pillow were not to be disappointed. It was the closest thing to snow Austin has seen in awhile and the closest semblance to an aggravated respiratory condition I've ever felt. Imagine a goose crawling down your throat and camping out in your lungs. Anyway, Hank, Jr. faired quite well on such short notice. Revved-up showgoers helped with the choruses. 'Twas a great show. One could only guess that had THE Hank been there, the walls might've come down.

All reports indicate that Turbo's singer is back to his old self and ready to join Turbonegro on a U.S. tour with Nashville Pussy sometime in the next few months. The new Turbonegro LP "Apocalypse Dudes" is a little more subdued than their "Ass Cobra" LP, but contains just as many hits. Great gatefold packaging... don't be fooled by the Trance logo on the cover. Not widely available in the States unfortunately.

For now, I need sleep. Till next time.

Peer Pressure
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1. Waco

A couple weeks ago, my friend Lenny and I went to see a documentary called "Waco: The Rules of Engagement". It was very interesting, and I would recommend checking it out if you get the chance. It had a lot of footage of the Senate hearings, home videos taken by the Davidians, and lots of eye witness reports and actual footage from the 51 day "siege" of the compound. I found the testimony compelling, and I was interested in the motives and theories put forth by people who knew the Davidians and who have studied all of the evidence.

What I liked was that they took away the "cult" status of the Davidians both by showing them as real people and by explaining what their religious beliefs were and how the Davidians started, long before David Koresh. A tactic of the media and the government is to dehumanize its "enemies", to make their actions more acceptable; to make you think that the Davidians are a *cult* as opposed to a branch of the christian church.

Even though I got a lot out of the film, it was a pretty horrible experience. What happened at Waco is a graphic representation of the dark underside of human nature. The examples range from merely disrespectful, (driving the tanks back and forth over the grave of one of the men, not allowing the Davidians to remove the body of a man who was shot while on top of one the towers for five days), to completely appalling. The documentary showed, for example, evidence that there were two gunmen standing outside of the only exit to the burning compound shooting at people as they tried to escape the fire.

I know that all of the men there were acting on the orders of superiors, but how far will you go because someone asks you to? In my head, it does not make sense that these gunmen did not refuse to do this. I'd like to think that their "superiors" told some fantastic lies to make it seem like the right thing to do (shooting people fleeing a burning building), but how could anyone ever agree to do that? How can someone ignore, suppress, or otherwise disregard normal human feelings of compassion and morality just because someone says to do so? How can that be OK? It makes me sick.

I won't even get to all of the contradictions and lies covered in the film. The next part that I found frustrating is that I was sitting in a theater surrounded by a group of people who were booing the government and otherwise voicing their frustration. Waco is just one instance that was widely publicized of various tentacles of the government fucking up, taking advantage of and abusing it's citizens. We've all heard of Waco, Rodney King, and Ruby Ridge, but what about the thousands of lesser known incidents of oppression? What about Fred Hampton? The raid on the MOVE house in Philadelphia where an entire city block was destroyed? What about all of the incidents that didn't involve a popular activist or weren't caught on tape? Did anyone in that theater think about what they should do about it?

The main point of publicizing injustice and making the truth known is to mobilize and motivate people against it. If you just sit in a theater and cheer, what has that accomplished? And now that we've become a nation where we are *entertained* by movies and documentaries that show such atrocities, what does an activist or writer have to do to get us off our asses?

It's as if everyone *know* the government is fucked up but people seem so disconnected and alienated both from communities that do feel that oppression and from anything outside of their own little world, that until the government comes knocking on you front door, you're not willing to do anything about it. It's so cliche to say this, but isn't it obvious that by then it will be too late? What is it going to take to get Americans (and *punks!*) to step outside of their little, passive happy lives, if witnessing what happened at Waco isn't enough?

2. Tim

I do not think it is necessary to eulogize Tim, because it is being done everywhere else in this magazine. I do find it necessary to "announce" that though the magazine will continue as usual there will be a lot of changes. As Jacqueline mentioned in her column, Mark Murrman (aka Icki), editor of Sty Zine, will be coming on board as a new coordinator starting next month, and I am no longer a coordinator here. There *may* be some more info on this next month, but if you're curious about the details just contact me directly. If you need to reach me or write to me, please do so at my personal address and not at MRR: Jen Angel, PO Box 590514, San Francisco CA 94159, jenangel@mindspring.com.

3. Thanks.

This pirate radio theme issue is the result of a lot of hard work by some people who I would like to recognize. Mainly, credit is due to Chuck Munson who, along with suggesting the idea and doing the Radio Mutiny interview, compiled the resource page and the chronology. He also put me in touch with some of the other writers and in

general in put a lot of effort. Thanks also to Ron Sakolsky, Stephen Dunifer, Hal McLean, Rebecca *Verboslammed* and the kids at Free Radio Gainesville. Also, I stole a bunch of graphics from a book at I got at the library: *Shortwave Radio Listening For Beginners* by Anita Louise McCormick (TAB Books, 1993).

STRANGE DAZE
C-O-U-N-T-D-O-W-N TO THE MILLENNIUM
John J. Kohut

THE FINAL COUNTDOWN

A 51-year-old Peoria, Illinois, man was laying dead on his couch for at least a day before his wife noticed. She explained to police that she had noticed him on the couch but that they had rarely spoken over the last ten years.

Eight chimps at a wild animal park in southern France attacked a construction crew repairing an empty animal shelter after the noise from their work woke the chimps up. The chimps jumped the workers, ripping open one man's neck. The workers fled, some jumping into a pond, as the chimps went on a rampage, forcing park workers to hide in a walk-in freezer for an hour until firefighters arrived and the chimps were shot with tranquilizers.

Avon Silversmiths in England is about to launch a new product line - a crucifix with a built-in alarm that is activated with a tug. Aimed at the clergy, the product will be unveiled at the annual National Christian Resources Exhibition in May.

Last Meals: Daniel Remeta, 40, convicted murderer, executed in Florida in April. Requested snow cones as a last meal. Unable to find any, prison officials substituted fountain drinks with shaved ice. They also gave him a steak and potatoes.

Gerald Stano, 46, convicted murderer executed in Florida in April. Delmonico steak, baked potato with sour cream and bacon bits, French bread with butter, tossed salad with bleu cheese dressing, a half-gallon of mint chocolate-chip ice cream and two liters of Dr. Pepper soda.

The government of Australia's New South Walers state, has announced an investigation into reports that during the 1960s and 1970s thousands of single women were drugged and had their newborn babies stolen. Many women report being drugged for days by hospital staff and told their babies died in childbirth. Some suggest the number of cases could be as high as 80,000.

In California applicants are allowed to use a fictitious name on their driver's license by filling out a form and paying an extra $12. Officials are concerned that this can lead to the easy manufacture of other fake documents. It also allows some bizarre license names such as one case in which the person pictured is named "Me."

Five thousand people turned out to attend an Easter egg hunt sponsored by the World Harvest Church in Daytona Beach, Florida, this year. Parents joined children in a frenzied dash for thousands of artificial eggs which contained either Bible verses or candy, resulting in a melee that one observer called "an Easter egg massacre." The church, responding to accounts of children being trampled, said that next year it will be for kids only.

The government of Brazil called on two shamans to conduct a ritual to help contain fires that have been raging out of control for two months and which now threaten the rain forest. It is hoped that the ceremony will bring heavy rains.

God did not break into the programming of Garland, Texas' Channel 18 at 12:01 a.m. on March 25th as predicted by the leader of a Taiwanese religious sect. The leader, Chen Heng-ming, said that the appearance would alert mankind to God's arrival on Earth on March 31st. Said Chen, "Because we did not see God's message on Channel 18 tonight, my predictions of God arriving on March 31 can be considered nonsense."

Because pigeons have been used to smuggle gems out of the country, the government of South Africa has begun to shoot all of the birds in the northwest diamond-producing region of the country as a precaution. "The law now is to shoot all pigeons on sight," said one government official.

In March a 43-year-old woman was walking her dogs near her apartment in Moscow when the earth opened up beneath her and she fell into a pit of boiling water. Unable to climb out she boiled alive. According to authorities, it was yet another case of aging bursting water pipes beneath the city. Moscow city officials have admitted that the city has become a "mine field" and predict many more such deaths.

In Tanzania a court sentenced a dog to death and its owner to a suspended jail term because the man had named his dog "immigration." The magistrate involved said that the owner scandalized the department of immigration.

In London a woman parked her car on a hill and left her two dogs inside the car. While she was gone they disengaged the hand brake and sent the car speeding downhill and into an historic barn, which was demolished beyond repair. Both dogs were okay.

This year's Leonid meteor shower is expected to be one of the most dramatic and according to astronomers, the intensive incoming wave of metoers, due to arrive on November 17th and 18th, may pose a threat to numerous communications satellites in orbit around the Earth.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

CORPORATE KNOW-WHO
NATHAN BERG

GONE

I woke up this morning (this morning being the tax deadline day, April 15th) to a loud, annoying phone. It was my friend, Eric, bringing me news of Tim's death. Don't ask how it took me almost two weeks to find out, but it did nonetheless. So, I went to another friends house to read the memorial page on the internet. It was kind of bittersweet to read all of the (mostly) nice things everyone had to say, so I'm going to forget about corporations for another month and write about why. Expect the second installment of my technology columns next month.

I was a senior in high school when I first read MRR. That was five years ago. At the time, I had only been exposed to punk rock through skate/ snow boarding videos and things like that. I bought a few Bad Religion CD's and what not. Not until I first opened the cover to Issue #117 did I realize what punk rock was all about. Not to say that MRR epitomizes punk rock, but I had never been to a punk show before so this was my first glimpse at punk rock as an alternative, yet unified, approach to music in general. That first issue blew my mind and I haven't missed an issue since. Every time I saw a new issue in the stands, I would snatch up a copy right away (sometimes I would even drive all over looking for whichever store might have gotten the first shipment of issues) and read it all in that day. Then I would read it twelve more times in the next month while I waited to get the next issue. Sure, I might be a tad obsessive but, most of all, it was because MRR was an excellent magazine. I mean, really, compared to things like Newsweek, Rolling Stone, Spin and even The Nation, MRR was held at an entirely new level. And I loved it.

About a year ago, I was reading the letters section and saw a letter from someone who expressed the urge to see a column devoted to corporate misdeeds. As you could guess, this was a subject that I was readily familiar with. I had also thought that such a topic needed to be addressed in MRR, since the magazine devoted a hardline stance against the corporate music industry (which IS, basically, crap), but left other corporations alone, even though their crimes were far more devastating than the music industry's. Tim expressed interest as well, and said that anyone who wanted to tackle the subject should get ahold of him. Here came the hard part. Since I had read MRR so much in the past, I felt like I had already met Tim. He had inspired me a lot over the past couple of years, much like many of the other columnists had. However, the way he had inspired me was different. He ran the magazine. I'm sure that

many would argue that Tim wasn't the only person behind it, but let's face it ——— if it wasn't for him, MRR would not exist. So, I was completely nervous about calling him. I'm not entirely sure why, but I was. Finally, after a few days of putting it off, I called. The ultra-nasal voice that answered the phone was what I would soon come to associate with Tim. I introduced myself and explained why I was calling. It was then that I first learned of Jen's involvement with the mag.....he made me talk to her. I remember being very nervous talking to her as well. I had loved her columns in Punk Planet and was a huge fan of her zine, Fucktooth. She tried to make small talk about me being from the midwest, but I was too amazed that I just finished talking to Tim Yo, and was currently engaged in conversation with Jen Angel, to say anything coherent. Somehow, I managed to spit out that I wanted a chance to write a column on corporations and she told me to send in a sample.

Sending in a sample column was even more nerve racking than talking to Tim or Jen. How was I supposed to impress the person that ran the magazine whose columnists were some of the best writers around (well, OK, not necessarily the BEST writers around, but at least the ones that I could most relate to) and the person that I considered to be THE best writer around (and, in this case, I do mean the best)? Anyhow, I tackled the project. I did a ton of research on Phillip Morris (the large tobacco conglomerate) and wrote a long plea against supporting them, or any corporation with similar motives and practices. I will never forget the day I got home from work to find a message from Tim saying to call him back because he wanted to run my column. I eagerly called him back and he told me he was very impressed with the column. He went into great detail about what he truly liked about it. I was simply dumbfounded to hear that I was going to be a columnist and, once again, could barely get out a word. He asked what I wanted to call it and I explained that I had given it no thought whatsoever. I asked if he had any ideas and he explained that he already had a header, with a name, made up. I figured that it had to be good since he made it up, so I told him to just use it. It's the same one I use now. Anyhow, other than that, the only dialogue I really had with Tim was purely professional (not that either Tim or myself were really professional, but you know what I mean).

When I was laid up for a few months last year, I came up with the idea of going to S.F. I needed a vacation pretty bad and I had enough personal time to go on vacation and get paid at the same time. I especially wanted to go to S.F. because I wanted to meet the fools that put this bugger out, visit my brother (who lives there), and (most importantly) to buy a buttload of records. I was hyped up to see the famed MRR house and meet all of these people that had put together such an inspiring magazine. I had a ton of things that I felt I could talk about with everyone that helped out there (but especially Tim and Jen). The morning after we arrived, which was still a couple of days earlier than we had expected, I called over to the MRR house and talked to Jacqueline. She said to stop over so we did, later that afternoon. After a short conversation with two locals that were busy rolling a joint, we found the house. I was nervous again (not from the joint rollers, mind you). When we got inside, I saw a man in the front room that was visibly older than everyone else. I assumed it to be Tim and I was right. He shook my hand, asked where I was from and told me that he really enjoyed my column. I remember thinking that he should know where I'm from if he liked the column that much. Regardless, I thanked him. All of a sudden my mind went blank. I had know idea what to say. After all the inspirational columns, scene reports, articles, record reviews (yes, I realize that we've all seen reviews that have pissed us off), letters and interviews he had helped to put together, I couldn't think of a thing to say. Soon enough, he pointed me in the direction of Jacqueline and we went to meet her. She was cool and was busy showing us around when Tim came back to talk to her about something. We drooled over the record collection (and laughed when I remembered Norb's column about Tim's green, electrical tape on the record sleeves). We talked with Jacqueline a little more and took off. It was the last time I saw him on my trip. I went back over there the following evening but he wasn't around. We left (rather suddenly, I might add) the next morning. Two days later, he was dead.

I don't wish that I had said goodbye or anything like that. I just wish I would have let him know what a great magazine he put out, as well as how many different ideas it turned me onto. He complimented me on my column a few different times so you wouldn't think that it would've been that hard. If there's any lesson to be learned here, it's that you should let your sources of inspiration know how they've touched you. Don't be stupid like I was. If someone does something that you respect, admire, or actually love......tell them. Otherwise, you could regret it. Bye Tim.....nice to meet you. Additional footnote: I never did get to meet Jen Angel. That kind of sucks. However, I did hang out with Jacqueline a little bit and she's super cool. Between the two of them — and all of the shitworkers that help collect incoming mail, review zines and records, and mail it out —— I'm quite sure that MRR will continue to be my favorite read every month and I'm sure that Tim would've wanted that. In fact, he prepared so that it would be that way. It's just another thing we should thank him for.

TeENAgE Suicide

WITH NICK FITT

Influences

Somebody told James Brown to get a cape and grunt. Somebody told Johnny Rotten to sneer. Somebody told James Spader to be a prick. Everybody was molded by somebody else to one extent or another. Even if it was just someone that you saw as a youth and decided to emulate, there was someone that had enough influence on you to make you into someone that you would not be today if it were not for their influence.

The first person to have that kind of influence on me was a guy buy the name of Brad Harding. Brad Harding blew my eleven year old mind. At the age of eleven I was groping towards some state of existence that did not require me to conform to anybody's standards but my own. Brad Harding helped me beat a path towards that.

He didn't do it through showing me some better way to conform. What he did was show me that I could be who I wanted to be. I had never really seen anyone like Brad that I liked before. He sported combat boots, a Dead Milkmen tshirt and jeans every day. I had seen kids in my hometown going for that look before, but they always put me off. They were the antisocial fuckers that did nothing but smoke dope. Brad was different.

The main thing that Brad did for me was to treat me like a person. No one had ever really done that before, especially not anyone six years my senior. My parents shat on me because underneath my athletically dressed exterior lay a kid who threw like a girl, liked to read and only had one friend. This was not what my parents were used to after a state track champion and a state 3-man basketball star. Furthermore, I was a little odd. Odd in that sort of prepackaged mall way, but even that is odd for an eleven year old. At least it was when I was eleven. It would have taken a lot of balls to wear some of the stuff that younger kids wear today that people reading this column probably make fun of.

My teachers didn't like me. They played favorites with the cool kids in the school. They didn't like me and all my friend because we intellectually challenged them, which creeps out the teachers I have today to speak little of the teachers I had in Junior High. My peers didn't like me. Much like my parents, they thought I was odd. Even though I dressed just like them and tried to act just like them, they knew that underneath something about me was not like them. Kids can smell this shit- who is different, who is vulnerable. As I said, I only really had one friend, whose mother hated me (then) and occasionally I would talk to parents of kids that tolerated my presence.

When I came back to school in the September after I met Brad I had a much more cavalier attitude towards my peers. I'm in seventh grade.

"Hey, you fucking faggot, why don't you get a haircut?" One antagonist jeers at me. "Hey, you fucking asshole, why don't you get a fucking personality?" I shoot back.

"What the fuck did you say?"

"Me gusta trabajar el suelo." I look at

him evilly.

"What?"

I scream "ME GUSTA TRABAJAR EL SUELO!"

"Jesus Christ! That kid put a G-d damn spell on me!"

The charter member of Future Macho Meatheads of America never bothered me again.

The weird thing of it is, after a couple of weeks, it wasn't just that he had stopped bothering me. It was that none of those kids at my school bothered me. In fact one of them took a liking to me. It was with that kid from the "in" crowd that I drank my first beer and wrestled over some tough issues that kids go through at that age. You can laugh and say we were only twelve, but we were dealing with shit, just like any other kid who's getting ready to enter adulthood (which I swear begins at about 14, but anyway...)

I'm twelve. An older friend who I've met through Brad invites me to go see his band play at a dive in the town just north of here. It was the first time I ever heard or experience hardcore.

The line up? A bunch of bands whose names are unknown to everyone but me and a few other people with really good memories in the Attleboro area. If anyone out there really remembers Daltonic, Ceramic Cactus, Igneous, or Clodhobbes I would love to drink a cup of coffee with them.

That day set my life on a jagged course that it was on for about four years that sent me here, Woonsocket, Dracut, Lowell, Sudbury, Framingham, Franklin, Wrentham and other shitty little towns scattered all over New England that have a bunch of kids who were just as bored out of their chucks as me. Hats off to the boys of Daltonic and their raging Kung-Fu Crew. I am who I am today partly because of you all.

I'm fourteen. I've just entered high school and all the "in" crowd kids I hung out with for my last two years at good `ole Coelho Middle School have ditched me to go be with themselves and the ruling cliques from the two other middle schools in the city. I'm basically back where I started- no friends. Except it's high school now and I'm with some older kids, and some kids like me from other schools. I quickly earn the respect of most of my peers, become elected class president by insulting the principal in front of an assembly of freshmen (or fresh-people as one reader insists) and find a bunch of kids to cut class and smoke grass with.

One night I'm at this shitty club in Attleboro where my band from 8th grade played. One of my crew of little anti-socialites comes up to me and says "Dude, check this out." We dart out to the payphone where he shows me a business card which reads "Legalize Crack. Call Triple A Zero Ten" We decipher the code and find a number down the street from where we are. A message pops on telling us to select messages one through four, all of which contain irreverent jokes about the smoking, selling and processing of crack. My favorite was the Jenny Crack Weight Loss Program. I copy the number onto my wrist and call it every couple of days. On Monday a voice answers the phone. I'll never forget the first conversation I had with Chris Miller. I didn't think it was all that momentous at the time, but it would lead to arrests, warrants, three mayoral campaigns, an two expulsions and my ass getting thrown off of student council.

Chris did a lot of things. He got me to run for mayor of Attleboro on a platform of "a pound of honey-glazed ham and a dozen eggs for every Attleburger" (a campaign which got me fifteen votes- I came in second only to the mayor). He introduced me to someone I met too early in life- Christine Nabhani, the niece of the Shah of Iran. Christine was a woman eight years my senior who I entered into a romantic relationship with after a fifteen hour phone call and two hours of making out. Had I met her two years later I have no doubt that I would have spent the rest of my life with her. He showed me decisively that there was no such thing as a good cop. He showed me that the revolution can be a lot of fun. Call them individual influences. Call them turning points. Call them what you will. But we all have them, even if some of us would like to deny it. As I once put at the top of a term paper someone paid me $100 to write "No man is an island." We are all shaped by those around us. Some people shape us more than others. Think back. Remember a time when you weren't quite who you are today. Then think of the person that changed you and find them. I've lost most of the people who made me who I am today. I would give my left testicle to have one day with them every year just to see what kind of progress they had made in their life and who their influences are today.

To the people I've mentioned in this column and to all the people around me, hats off. You did a good job.

ENDNOTES: 1. One person who influenced me is dead and I'm not allowed to write about him, but suffice it to say he never got enough props on either side of the grave. 2. I'd actually like to hear similar stories from other people. Write me at 404A South Main Street, Attleboro, MA 02703. 3. Or if you're a nerd like me you can email me at xnickfittx@aol.com. Yeah, I know it's AOL and it's the worst I can get but my mom pays for it. 4. Where the hell did Matt Spenser and the nutty punk rock bowlers go?

SCREAMS FROM THE GUTTER

Rob Coons

It has been almost 12 years since I bought my first Maximum Rock N Roll, and I still remember it like yesterday. I used to go to this little record store back in Terre Haute, IN. It was a strange little building made of concrete blocks, and it didn't have any windows. I had just brought up my purchase, and after the cashier examined some of the punk records I was buying he asked me if I had ever heard of Maximum Rock N Roll. I told him I had never heard of it. He told me that I should check it out, because I might like it. So I bought one and walked out to my car. I hurried back to my dorm room and then proceeded to read it from cover to cover.

It was one of the coolest things I had ever seen. The interviews, columns, and reviews just blew me away. Where there really that many punk bands out there? Shit, there was even an entire review section dedicated to international punk bands. And the ads! All these awesome punk records were just a envelope stuffed with a few measly dollars away from my mailbox. From that point on I never looked back, and continued reading (and saving) every issue of MRR even up to this day.

As most of you have already heard, Tim Yohannan passed away recently. I am still numb to the thought. Its as I almost feel like he is going to magically reappear some day and say "Ha, jokes on you". But it is all too fucking real. I mean I saw the coroners van pull into the driveway. I honestly don't know what to say except Tim Yohannan was one of the most influential people that I ever crossed paths with. Between the magazine, radio show, Gilman, Epicenter, and Blacklist he has touched the lives of thousands of kids from all over the world. At this point in the game I don't really think I am capable of citing all the examples of how he influenced me. It is just to difficult to talk about it. I just want to send out my love, respect and admiration to Tim. You will be missed.

"Michael Jordan?" says Kylie Ireland, porno starlet, with her humungus boobs protruding from under her fur coat, and with braces on her teeth like a fourteen year old, "yeah, he's got the body of a Greek God, and his penis is huge."

I feel myself start to blush. Kylie notices. As does Jill Kelly, her friend, who is also a porno actress. They both giggle.

"You're so cute," remarks Jill, "how'd you end up being a judge for this contest?"

I explain to her that it's a long story, and after things quiet down a bit, I'll tell her all about it.

She grabs my leg, looks me in the eyes, and tells me I smell great.

COLUMNS

It's the Jovan "Musk For Men".

She also tells me that my new black and orange monkey backpack, looking very much like the Furious George monkey, is adorable.

Wendy's step mom got it for me.

"How huge is huge?" I ask Kylie, as we sit and wait for "The Search For The Spice Girl" contest to begin. Not for Baby, Ginger, Scary and company, but for The Spice Network. The porno channel. We are seated in the balcony of Webster Hall, a huge club in New York City, overlooking the large stage. We all have clipboards with the names of the strippers on them, as well as room to write down ratings for such things as "appearance/ looks", "dancing", "costume", and "personality". Personality. Right.

"Well," says Kylie, "let's just..."

Suddenly she is cut off by the voice of an announcer who calls Gary Dell'Abate and "Stuttering" John Melendez of The Howard Stern Show to the stage. They are the evening's guest hosts.

Both guys walk out on stage in front of the thousands who have packed the club to see some naked women. The crowd is mostly men.

Gary introduces himself, then Stuttering John.

"Learn to speak fucking English you retard," yells some guy from behind me at John.

Gary explains the contest to the crowd, then introduces the guest judges. When he mentions Kylie, she stands up and I get to see just how big her boobs are, and those "fuck me" boots she's wearing that instantly give me a hard-on, which is quite visible in my women's stretch jeans.

Jill is announced next. She stands, and I get to see part of her Barbie doll butt underneath her short leather skirt. I almost die.

"And from The New York Press (the other paper I write for) and New York's punkest band, Furious George," yells Gary, from The Howard Stern Show, "New York City's number one pussy, and he's the only pussy you'll see tonight, George Tabb!"

The crowd cheers a bit and I stand up. I hit my dick against the railing of the balcony. Kylie and Jill giggle again. I blush.

Then I begin to wonder just how in the hell I got myself in this position in the first place. Guest judge for a porno, excuse me, "Adult Entertainment" channel contest. But let me back up a bit....

A few weeks ago I got a phone call from a guy named Don McDonald. From The Spice Network. I didn't call him back right away because I was afraid maybe I owed his network some money or something. Once in a while I spring for the three or four ninety-five, and watch some of those flicks. They show a lot, but not everything. But enough. With titles like "Nightshift Nurses 2", "Cheerleader Strippers" and "Bone Voyage!" you can't really lose. Plus, honestly, I never get through more than fifteen or twenty minutes of the film. So I tape them. And watch them over and over. And over.

Eventually, after going through my cable bills, and seeing I was paid up, I called Mr. McDonald back. He told me he'd like me to come to his "Search For The Spice Girl" party at Webster Hall, and maybe I'd like to write about it. I thought about it for like one second, and told him yes.

I then spoke with a woman named Karen, who worked with Don. She was in charge of organizing almost everything. Also she was the one who would drive the strippers around once they got into town. Busy job. She was real nice, and we arranged to meet for lunch the day before the contest. She told me she'd meet me at St. Maggie's Cafe, a fancy joint on Wall Street, and she'd have a lot of the "girls" with her. I was way excited. I was looking forward to meeting the girls. And eating out.

"You must be George Tabb," said this large guy with a really nice suit on. He was seated at the bar of St. Maggies Cafe. And being the classy guy I am, with my leather jacket, Furious George t-shirt, ladies black stretch jeans, and sneakers, I felt right at home.

"I'm Don McDonald."

I looked at him closer. He looked like Buford Pusser. From "Walking Tall". A handsome version. Joe Don Baker with style.

"Umm, hi," I managed to eek out. I had half expected some little guy who looked like Danny DeVito, smoking a big fat cigar, balding, and wearing a bad suit. But this guy had class like Marlin Brando in "The Godfather".

"It's very good to meet you," said Don, as he handed me his business card, "I like your writing style. We both have some of the same interests."

"Breasts?" I said.

He nodded his head yes.

We continued to talk at the bar for a while, and The Don ordered me a Diet Coke. Finally Karen showed up with a couple of people, and we were seated in the back of the restaurant for lunch.

"George," said Karen, as we got comfortable, "let me introduce you to everyone."

I said okay, looking around, seeing one girl, The Don, and some other guy.

"This is Heather, Ms. New England," said Karen, as she pointed to the girl seated to my left.

I shook hands with Heather. She was beautiful. Like a Barbie doll. She wore tight black pants and a white button-up shirt. He breasts were large, and she looked exactly right for the part.

"You smell good," she said.

It was the Jovan "Musk For Men".

"Your back pack is very cute," she added.

Wendy's stepmother had gotten it for me.

We ordered lunch. Well, they ordered lunch. I ordered another Diet Coke.

"Don't you want to eat, George?" said The Don. It sounded more like a demand.

"It's noon, Don," I answered, "I'm just waking up. Food at this hour is not a good idea. It dilutes the alcohol and the drugs in my system."

Don McDonald laughed, and told me I was quite a character.

"George," said Karen, "I'm sorry none of the other girls showed up. A lot of them got in this morning, and they're all real tired."

I looked at Karen. She was hot. At first I figured her for one of the girls. Until I found out she was her. Karen. Whatever.

"Well," I said, as I sipped my Diet Coke, "Ms. New England is here, and it looks like she's way more than I could handle anyway."

Everyone laughed.

Don and Karen spoke to one another, and I got to know Heather. Turns out she's real cool. She's from Wooster, Massachusetts, and has been dancing for four years. She told me she dances totally nude, and that a friend got her into the business by inviting her on to the stage one night. She made so much money, she went back for more and more. Eventually she got a boob job, saline, that cost her six grand. Size 36D. She also told me that she used to be a cheerleader in high school, never kissed a boy until she was seventeen, and uses some stuff called "Bikini Zone" to keep her crotch smooth and hairless.

My penis ached as I drank my soda.

So did my head. Hangovers.

Heather and I spoke some more, and as we did, I felt myself getting dizzy. She was the perfect goy. Blonde hair. Blue eyes. Big boobies. A high school cheerleader. Something I never had. Never could have. Because I'm a Jew, and we never get that lucky.

"So what do ya think?" asked Don, shaking me out of my thoughts, and erection.

"Heather is wonderful," I said to him.

Heather smiled.

We then talked about Heather for a while, and I told everyone I was impressed that Heather woke up so early to make it here. And that she had my vote for Ms. Spice because of that. They all thought I was kidding.

Later, after we were done eating, The Don asked Karen about her friend who gave some guy a hand job on the first date. It turns out the guy got a terrible headache, and ended up in the hospital right after he came. He then passed out. He was diagnosed with "Post Orgasmic Headache Syndrome". Or POHS.

Don remarked that it was a good thing she didn't fuck him, or his head probably would have exploded.

As I listened to these people talk, I slowly began to realize that I chose the wrong career path. I should have been in porn. Maybe an actor. Pull Tabb. That coulda been me.

Later that night, I again felt as if I was doing the wrong thing with my life. I was at The Cub Room, a nice over- fancy place in Soho, with Mike Wartella, my good pal. We were having dinner with almost all the strippers, as well as most of the people who worked for The Spice Network. We were at the West Coast table, and seated next to Mike and I were Jill and Shirley. Two older women, who were, well, very hot.

"You smell good," one of them said to me.

It was the Jovan "Musk For Men".

"What a great backpack!" said the other.

Wendy's step mom had got it for me.

Then Mike spoke.

"Where are you from?" he asked Shirley. She looked great with her reddish hair, and buttoned down shirt.

"Idaho," she replied.

"I didn't ask what your profession was," snapped Mike, "I asked where you are from".

"I'm the programming director," explained Jill to Mike and I, as we drank lots of booze, and ate food that was way out of our class.

"What does that mean?" asked Mike, looking at her like a puppy does his owner. Mike's like that. Like a puppy. Or a little kid. Everything amazes him. When we go out and drink together, he winds up having long conversations with cab drivers and girls on the street. He's fun. And very excitable. Sometimes I call him Beavis.

"Who is this guy again?" asked Jill.

I explained he was my pal.

"Oh," they said. Then Jill told us how she picks what porno movies run everyday. She told us if it made her hot, she'd run it.

"What makes you hot?" asked Mike. I love how non-directly he asks questions.

"Foreplay," explained Jill. She told us how she loved to see men or women, really fondling one another. He told us how she loves when men pay attention to the breasts, and take their time making their way toward the vagina. She told us she watched porno all day, and sometimes she gets really horny at work.

"Wow," said Mike, drooling, "that's quite a job."

"What can't you show on your channel?" I asked. It was a valid question. I've watched The Spice Network before. You never see penetration, or when the male ejaculates. Oh, that's called the "money shot" in porn. I learned that from the chicks at the table.

"We actually have two channels," explained Jill. "One is hardcore, one is not. But we show all the 'shuns' except for one."

"Shuns?" said Mike and I at the same time.

"Yeah," answered Shirley, "the 'shuns'. Masturbation. Penetration. Fornication. Copulation. All that."

"We don't show ejaculation," explained Jill, "that's the one the FCC goes wild about. Anyway, who needs to see that?"

I told her I do. It's my cue when watching such types of entertainment. She told me the look on the woman's face should be enough. I told her it wasn't.

Mike then took some pictures with his Poloroid. Lots of groping went on.

One of the girls that posed for pictures was Ms. Texas, Regan, from Dallas. She showed us her pictures in some porno magazine she was holding. It turns out it was Spice Magazine. In the pictures, she was naked as a baby, and her body was just as hairless. She was the only brunette of the bunch, and really sweet. As was her mother, who she introduced to us. It turns out her mother was a Playmate in 1967 in Playboy. When I asked her what it was like following in her mother's footsteps, she said she wasn't. She then asked her mom how they were different from each other, and her mom replied, "We aren't."

Doh.

I then asked Regan if she was gonna turn her head around three hundred and sixty degrees during her act, like the girl who she was named after, in "The Exorcist".

She told me she didn't like scary movies. And had never seen that film. Oh well. If she could turn her head all the way around, I bet she woulda won.

After dinner was over, we all had cake, and some guy explained that after a very long period of time, The Spice Network was being purchased by Playboy. That Playboy couldn't beat them, so they bought them. Everyone knew this already, and seemed disappointed. I asked Jill why people seemed sad, and she told me that lots would lose their jobs. Bummer.

The next night was the Webster Hall contest. And it was packed. When Mike and I arrived there, with my pal Eddie, from my building, the line of horny guys stretched around the corner.

Once inside, we ate lots of free food, and drank shit loads. Eddie wound up being filmed for a special on The Spice Network, or Playboy Channel, whatever it's going to be, and Wartella and I wandered around, looking for our girlfriends from the night before. We eventually found Shirley and Jill, but they seemed kinda busy to deal with us. Maybe they just weren't drunk enough. Or their husbands were around. Oh well.

Finally, the big event started, and a female announcer told the crowd that the winner of the evening would receive a check for five grand. The runner-up would win a trip to Jamaica or Mexico or something. Then a bad disco band played. They were called "Boogie Knights", and I recognized them from The Jenny Jones Show. Not that I watch those kind of programs, mind you.

"What do you think Eddie?" I asked my pal as we guzzled down free beers by the bar.

"George," said Eddie, "These girls are amazing. Holy Shit!"

"Amazing Barbie dolls, plastic and all," I replied.

Just then a girl who works for the network approached us. She asked us if we were having a good time, and we told her we were having a great time.

"You smell good," she said.

It was the Jovan "Musk For Men".

Then she told me that my backpack was just perfect.

Wendy's stepmother had got it for me for Christmas.

Eddie and I began to speak to the girl, and she told us lots of stuff about The Spice Network. She told us that she sees porn all day at work, and that her job is "B&B, Business & Blowjobs."

We laughed. When I asked her her name, she told me she'd rather not have it published. So I told her I'd make up a name for her.

Then 'Deep Throat' told us that the porn business has been really worried about AIDS lately, and that actors are tested before every film. And that that could be twice a day, sometimes. She also told us she has the hots for one of the judges, Kylie Ireland.

Then it was time for the big event.

"How huge is huge? I ask Kylie Ireland, about the size of Michael Jordan's penis.

She is interrupted by the announcer and then Gary Dell'Abate and Stuttering John. When they get through announcing who the judges are, they introduce the girls. The strippers walk on to the stage in really hot dresses.

"Well," I say to Kylie.

"Well, she's says, it's this long!"

She holds out her hands like she's describing the size of a large fish she caught. Or my Peavey T-60 Guitar.

"How big is that?" I say.

"He's a big guy. And he's black. Does that answer your question?"

I tell her it sure does. Like whatever.

We watch the girls parade themselves around, then it's time for contestant number one. Dottie. From California.

Dottie comes out in a sailor suit and dances around, before getting topless. I give her a good rating. Her boobs are monstrous, and I bet they'd save a whole crew of drowning sea men. But I don't give her a great rating. The music should have been "In The Navy" by the Village People. Sorry Dottie.

Next up is Heather. Ms. New England. I give her an almost perfect score. But I don't watch her. I'm too embarrassed. I like her. I don't want to see her doing "that". Plus, I give her a great score because, she, like me, got up early the day before for the lunch meeting. In my book, getting up early makes her deserve five grand.

Juliet, from Florida is next. Another Pam Anderson clone. Without the bruises. And husband with a penis that can steer boats, who used to have a Swastika tattoo. She wears lots of blue, dances to "Viva Las Vegas", then does a real hot pool act with white soap. I hope it was Dove. I'm allergic to the deodorant ones.

Joy, from Chicago is next. She does the leather cop routine straight outta that movie with that pig nosed actress, what's her snout, Kathleen Turner. She has huge flashlights, and also a couple that light up. Then she uses hot wax, and drips it on her breasts. My pants get tight.

Margo, from New York is next. Well, she's not really from New York. She's from Paris. Or Gay Paree. Her armpits are shaved, and I can't smell her from the balcony. I'm disappointed.

Jessica from Ohio is next. Mike Wartella's favorite. As she dances, I watch Mike's jaw drop to his knees. Actually, I think mine did as well. Jessica's act was great. She

stripped, smiled a lot, and then got on a couch and took off her underwear to reveal flesh colored panties. She danced around some more, having guys in the crowd spray whipcream on her. I hope it was non-fat. That stuff is bad for you. But inhaling the cans are fun.

I give Jessica the second highest score, next to Heather, who woke up in the morning.

Next up is Mina. From Oregon. She dances around to Disco Inferno. Good points for that. Of course she has a Barbie doll body, and looks like Pamela Anderson Lee. Without the bruises. And the dopey toothless husband. With the words "Mayhem" tattooed across his stomach. At this point, looks make no difference to me. You've seen one of these girls, you've see them all. Plastic. Bodies and for the most part, personalities.

Madison from Pennsylvania does a lesbian act next with another Barbie doll. Gary Dell'Abate and Stuttering John get into it. They sure love those lesbians on Stern. Truthfully, at this point, I'm sick of seeing all this. I mean, yeah, I was sexually excited, but it was frustrating. Plus, everything was fake. Especially the boobs. I was beginning to feel like I'd rather fondle a cow than a bag of saline.

Finally Regan, from Dallas hits the stage. She does a really classy stripper act, straight out of the old days, with feathers, white-gloved hands, and everything. She doesn't spin her head around, or spit pea soup, but I give her a good score. She's got class. Like her mom.

The contest ends, and Ms. Ohio, Mike's choice, and some other Barbie tie for first place. Eddie, Mike, and I make our way backstage and congratulate the girls. I find Heather, eyes closed, sleeping on a couch next to her boyfriend. I tell her I voted for her, and sorry she didn't win. She says that it's fine, and that when Furious George plays Boston, her and her boyfriend will come see us. I believe her.

We then see all the other girls and say our hellos and good-byes. They are all very sweet, actually.

Mike then finds Ms. Ohio, Jessica, whose is real name is Susan, and they hug and hug. She then takes off her shirt for some pictures, and they hug and hug some more. It's awfully cute.

As we prepare to leave, we meet up with Ms. Texas's mom. The Playmate from 1967. She is super nice, and gives us her number so if we are ever in Texas, we could visit her and Regan. She then talks with Eddie for a long time, and then cops a feel. She's got spunk. We all leave with smiles on our faces.

As Eddie drives Mike Wartella and I home, we all talk about what a great time we had, and how it's sad that some of the nice people at the network will lose their jobs because of the Playboy deal. Wartella tells us that he's in love with Ms. Ohio, and Eddie confesses that he has a slight crush on Ms. 1967. I tell them that I like all the girls but Heather is my favorite because she woke up early. They think I'm nuts.

Later that night, while lying in bed, I thought about what happened over the last couple of days. And all I could think was, "Thanks for the mammeries."

Take My Life, Please.

Endnotes:

1. furygeo@aol.com is the address. The web site is at www.furious-george.com Bug Evan our bass player at parkluck@aol.com, or our drummer, Michael at larryfishkorn@juno.com.

2. As you all may know by now, Tim Yo died last month. Having known Tim a majority of my life, it is like I lost my big brother/ best friend/ dad-sorta-guy. Tim changed my life forever, and what I learned from him has made me a much better person. Tim touched a lot of lives like that. I will miss and love him forever. God bless you, Tim.

Hey compadres! Most of the gossip I got this month was about me. Someone was spreading rumors that I messed around with one of the other columnists; too bad I cannot say which. Another rumor is that stuff I put in here is cut by some of the staff to cover their own asses. I don't know if you noticed but every once in a while things seem to be missing and sentences are mysteriously incomplete. For example last month I had this really good story about a person in the Midwest and Another rumor that's been going around is that this column ain't gonna make it past the June issue. Well, I don't want to name names, but maybe I can make it a monthly chore for the poor copy editor to try and weed out unapproved gossip. Well, if anyone wants to know dirt on other people at MRR, I guess you'll just have to email me but I've been officially told that I'm not exempt from the no gossiping about MRR people rule until it gets stricken from the rule books when this zine gets as boring as Punk Planet. So, I guess I'll just have to save it up.

Ok, back to old tricks, ex-MRR columnist Dan O'Mahoney (they said its ok to write about ex-columnists even the ones that quit because I wrote shit about them Hooray!) is beefin up. In fact I heard he's gargantuan, he has a new band called SPEAK714 and I think the 714 part is the poundage he's aiming for. By the way in the official punk rock rule book, in the section on symbols of sexuality after piercing location and before rock stars that drink horse semen there is a clause that states and I quote, "At least 67% of all bands with a number as part of the name are in-closet homosexuals." Hey, you can't argue with punk dogma.

Chuck Maggio from Gern Blandsten records on the other hand has been taking handstand judo classes and has slimmed down to the stature of a Sicilian Foreign Legionnaire. Either that or he got caught embezzling pizzas that took more than 30 minutes to deliver.

Ok, there seems to be a mass exodus of Brooklyn peace punks lately. Chris of Slug & Lettuce's dog seems to have acquired a taste for people's faces. The details are pretty sketchy but it seems the unnamed and un-nosed person that was attacked seems to favor the death penalty when it comes to big jawed canines victimizing a your schnoz, so Chris went AWOL with her pooch to another state.

In the same household, around the same time Neil Robinson of Tribal War/ Nausea etc got a whiff that Tommy Carroll of STRAIGHT AHEAD was after him for booting their 45rpm 12 inch as a 7". Everyone knows Neil didn't do the bootleg but when a HUGE undefeated golden gloves boxer wants your blood you just leave town. That's just how it is in NYC. Neil entered the Punk Rocker Protection program after having a huge record sale and now resides at an unknown address.

Speaking of old NYHC bands, UNDERDOG is getting back together. No, sorry kids, Carl Mosh isn't going to be singing you'll have to settle for Ritchie B. I guess people finally realized his RUSH cover band INTO ANOTHER had worn out its welcome more than another season of Married With Children. The rest of the lineup will remain with exception of a new second guitarist who happens to be a long awaited Siamese twin who for years spent his life as a scary thing growing out of the bass players back. He turns out to be a whiz axeman and was able to belt out all of the WHO's Tommy minutes after rearing its head. They're going to start by re-releasing the song Back to Back. Ok, should I go on with this further or what?

I heard there are a bunch of short ARA kids walking the streets of New York checking every punk haven for racist materials For some reason they also scout the peepshows for bestiality videos. Well, I have some bestiality videos I'd like to trade for a good knee-slappin niggerkikefaghatin SKREWDIVER CD. Either that or some Roy Orbison. If they find any good rock in NYC they should get in touch.

Jesse Michaels, former singer of OPERATION IVY, recently got a promotion to manager at a Winn Dixie in Florida. Caroline Records was recently bought by EMI. Ex employees, Tracy Wilson and Burke Quieroz asked Jesse for a job. Win Dixie is Florida is better than cum mopper in NY I guess.

ELECTRIC FRANKENSTEIN got their old Meatloafesque singer back recently after the dopey musclebound guy from VERBAL ABUSE quit because the band refused to do JUDAS PRIEST covers. The did do a

DeBRO cover though. Adding more to the mayhem, they got Pokey from LEEWAY to play drums.

US CHAOS bought all the white power records in NYC. I guess that's why those snotfaced ARA kids couldn't get any to trade for my bestiality videos. Um, has US CHAOS gotten beat up lately? I mean they're all old someone really should.

More in from NJ, Porter from FLOORPUNCH drove 21/2 hours to punch Duncan (ENDPOINT/ BYTHEGRACEOFGOD) in the face. Its nice to see there are still some dedicated individuals out there.

Chris from Lookout did not die in a car crash on April fools day. He died in a plane crash while freebasing cocaine.

The singer of Boston's DROP KICK MURPHY'S quit the band half-way through their tour with the BUSINESS to become a fireman. He said that being in a band was nice but he'd dreamt of being a fireman all his life. He's already gained 35 pounds in the past month and plans to go out on disability next year. Good luck!

Shawn Stern of BYO/ YOUTH BRIGADE is fuming mad about George Tabb's column about a certain "skank-faced-ho" He's sent out threats about his Mafia connections and how he can get that lil Jew sleeping with the fishes in a New York minute. Todd of FYP tried to figure out what was going on since he bowls against the BYO crew from time to time. A few other people also tried inquiring why Shawn was so angry, but with little use. Shawn's determined to get after that asshole who called his "sista" a ho. Hey dude, I know the best way to get back at Tabb! Get a column in MRR so then he's not allowed to write about you. As far as poor Todd, he just thought it was wise to take up golf.

See Hear, the store that pretty much only sells fanzines and such moved back to the old closet on 7th St. in NYC. I guess the extra $2 they make on chocolate covered coffee beans doesn't make up for the extra rent it costs for a posh location on St. Marks Place. I guess zines aren't all the hype anymore.

Keith quit KISS IT GOODBYE because he cannot find good pizza in Seattle and they put "fucking mustard on my Big Mac!"

THE PARASITES flew all the way to NYC to sign to a major label. Poor saps, the best they could get was a record on Go-Kart.

Ok, anyone who wants to send me some shit its still annerkey@msn.com, but, who knows for how long...

Militias and the Anti-Choice Movement

Lately, a much needed level of analysis coming from elements of the pro-choice and anti-fascist movements. For too long, mainstream pro-choice activists have failed to make the connection between the ideologies of the organized fascist movement and the anti-choice (or so-called "pro-life") movement.

A report in *Censored 1997: The News that Didn't Make the News* (Seven Stories) continues the dialogue on the connection between the organized fascist movement (particularly fascist paramilitary groups) and the anti-choice movement.

Michael Novick probed this connection very deeply in *White Lies White Power: The Fight Against White Supremacy and Reactionary Violence* (Common Courage) and draws clear lines that connect the two movements, almost to the point that one could argue — quite successfully — that the two movements are actually merely two facets of a larger movement. It's not so surprising that the radical and Christian right have such close ties with the organized fascist movement; after all, the platforms are nearly identical.

Novick writes:

"The groundwork for these murderous attacks [against Dr. David Gunn, Dr. George Tiller, and Dr. John Barrett] was laid over the previous decade, however while the media and the government looked the other way. Since the early 1980s, the so-called Right to Life movement has used harassment of clinic staff and patients, death threats, intimidation, arson, and even bombings, to deny women the right to choose abortion. . .

"We need to analyze who is responsible for the campaign of anti-abortion terror, where it's leading, and what can be done about it. By draping itself in the mantle of overwhelming moral commitment on a single issue — opposition to abortion — hard-core rightist forces have disguised their true agenda and often won open support from the government and favorable treatment in the media, despite their use of violence and intimidation to achieve their political ends. The 'anti- abortion' movement is serving as a radical right united front, in which open racists are winning legitimacy and the use of reactionary political violence is winning adherents.

"The killings, the shootings, the death threats against women, the arson and bombings, must be seen for what they are, naked acts of terrorism, directed at women and at all health care practitioners who would defend women's rights and meet their needs. The killing of Dr. Gunn, the shooting of Dr. Tiller, and the murder of Dr. Britton and his escort, and the role in these atrocities of 'former' Ku Kluxer John Burt, illustrate well."

Novick continues, discussing very specific involvement of key "former" leaders of the neo-Nazi, militia, and KKK movements. Most of them have made considerable efforts to dismiss their past involvement in these organizations, but none have received any criticism from their fellow anti-choice activists in Right to Life and Operation Rescue for their role in the fascist movement. As a matter of fact, they often gained a welcoming audience in these organizations, as they continued feeding their fascist rhetoric to a new crowd of hungry attendants.

In Pensacola, where John Burt is from, there is a "boot camp" for anti-choice activists to train as "shock troops" for clinic shutdowns, operating similarly — if not identically — to the paramilitary camps set up by the organized fascists in the militia movement. The KKK and other fascist groups also publicly supported the murders — and murderers — of clinic doctors and workers.

Novick continues:

"After the killing of Britton and Barrett, John Baumgardner, the Klan leader who had written to support Griffin' shooting of Gunn, announced that the KKK would hold an anti-abortion protest at the Ladies' Center, to denounce the assignment of federal marshals to guard some of the clinics. Eight hooded Klansmen also joined an anti-abortion picket line outside a clinic in nearby Melbourne, Florida. Even though no abortions were scheduled at the site, women seeking clinic help had to walk a gauntlet of hooded racists.

"Despite this documented record of racism and violence, the right has mobilized and radicalized a mass base of thousands on the basis of the abortion issue, for door-to-door canvassing, direct action against clinics, and electoral activity directed against women's right to control their own bodies. It's out of this mass movement that the bombers, stalkers, and killers have come, the Army of God and other groupings whose extra-legal and paramilitary actions have been legitimized and justified by the rest of the anti-choice movement."

Again, after this passage, he lays out a barrage of evidence linking the organized fascist movement and the anti-choice movement, both ideologically, and literally together on the picket line. I urge anyone to pick up this book, as it is an invaluable compendium of information on the fascists and the radical right wing in America.

A Project Censored report in *Censored 1997* stated that:

"There is a well-documented connection between both the violent anti-abortion movement and the so-called 'militia' groups. This includes links between followers of the Christian Identity movement, the followers of the 'Freemen' (and their anti-government ideology), the Ku Klux Klan, organized militias, the Gun Owners of America, the U.S. Taxpayers Party, militant anti-abortion groups such as Operation Rescue and the Missionaries to the Pre-born. One recent example is the conviction in July 1996 of three members of the Oklahoma Constitutional Militia (which included a Christian Identity 'prophet' and his followers) for conspiring to blow up abortion clinics, along with the Southern Poverty Law Center, and other civil rights targets."

Making the necessary link between the fascists and the anti-abortion movement is essential to understanding the real motivation behind the sidewalk counselors and clinic bombers. This isn't, as Novick refers to it, a single-issue campaign against abortion, and it isn't guided by a flawed and twisted version of the "sanctity of life" argument. The ultimate aim is, in fact, to cut back on basic freedoms of the vast majority of people

in America (the poor, people of color, or, in this case, women), lead a paramilitary overthrow of the state, and establish a fascist regime. With the growing prominence of a reactionary agenda in Washington, the militia groups may be able to suspend training in their boot camps, as it seems the ruling class is doing all the work for them (or, rather, with them) in the legislative arena.

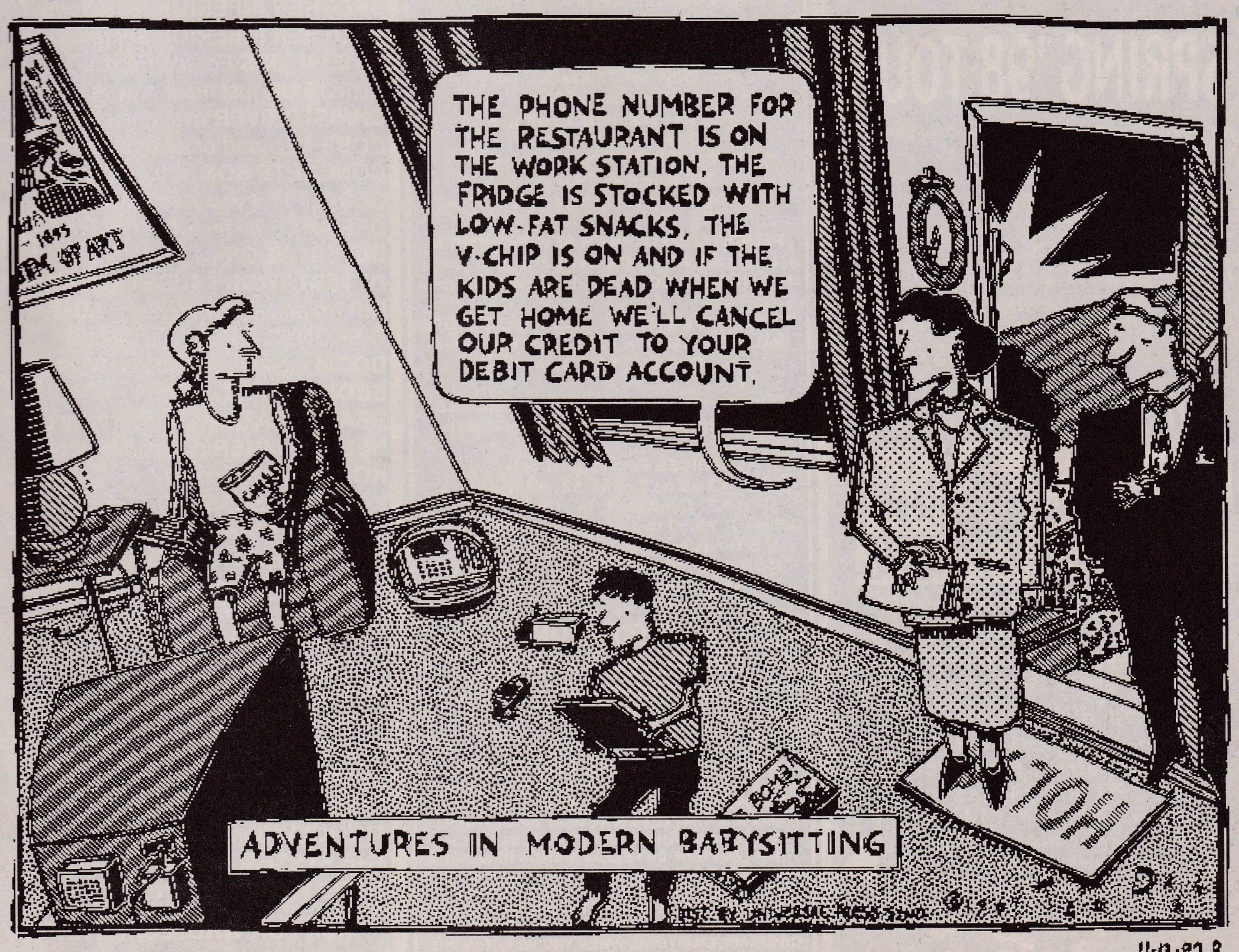
The fascist movement has successfully infiltrated the anti-choice movement (or built the anti-choice movement, whichever you choose to see it as), and has appropriated the larger grouping of "pro-life" individuals into their throngs. It's a well orchestrated tactic, and thus far the fascists have had overwhelming success, mostly because they have been working tirelessly toward their goals, but also because the pro-choice movement has failed to make the connection.

The mainstream pro-choice activists have allowed the veil the fascists have placed over the eyes of the public to blind them as well and has affected all their rhetoric about the issue, by and large. They have dealt with reproductive freedom issues using the single-issue approach, and the terms and language determined by the anti-abortion movement. They have failed to address where these terms are coming from: the organized fascist movement.

A successful movement for reproductive freedom necessitates an anti-fascist focus. From that might come an equally crucial analysis, dealing with the structure of a culture that triggers a movement toward restrictions on choice.

Ben Interbang / PO Box 671 / Ravenna OH 44266

Fucked up, asshole, dickhead file: Some jerk took advantage of Tim's death and helped himself to a bunch of records out of the magazine's collection. Tim and many other people on the mag spent years putting together this collection for everyone to use. We trust people to respect the collection and leave it open for anyone to browse and listen. This isn't the first time someone has lifted records off of MRR, but it's extra sleazy considering that it went down days after Tim died. You can't get much more disrespectful than that. Some of the missing records include: Absentees, Dot Vaeth, Nothing, Tapeworm, Vomit Pigs, Village Pistols, Victims (Australlia) 2nd single, Destry Hampton, Misfits "Cough Cool", Child Molesters, Fear, Freestone, New York Niggers and Eat. If anybody has any information about the dirtbag that did this, please contact us Maximum @ (415) 923-9814 or maximumrnr@mindspring.com.



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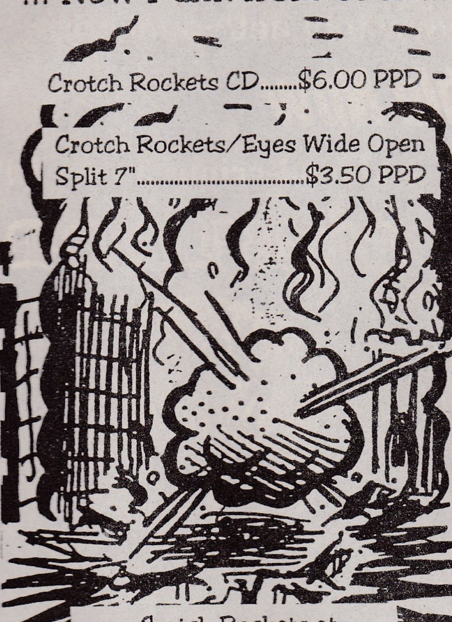

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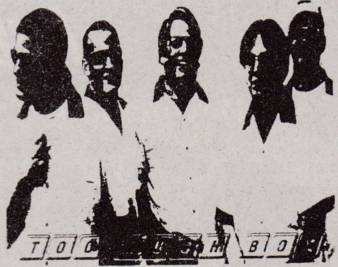

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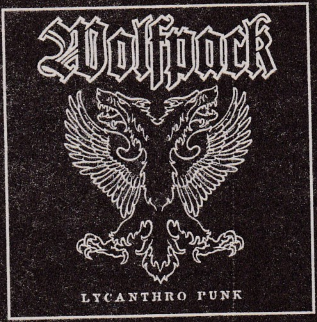

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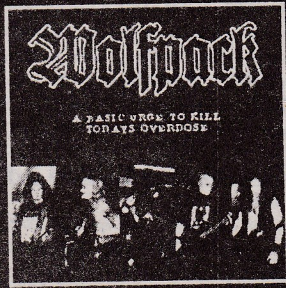

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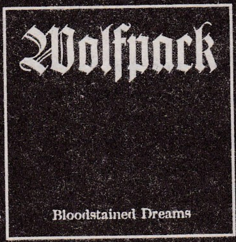

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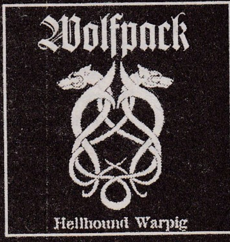

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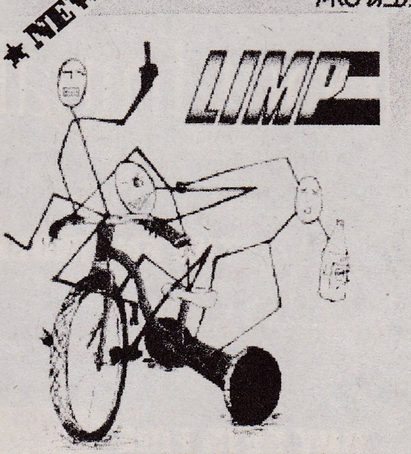

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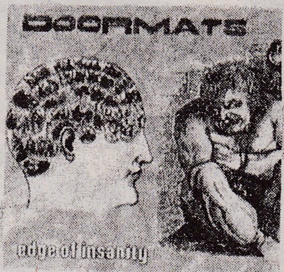

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RADIO REBELS:

An Interview by Ron Sakolsky and Sheila Nopper
Albuquerque, New Mexico, May 21, 1997

Ron: What motivated you to go on the air with Rebel Radio?

Jud: I think the original intent was that since Albuquerque in general has a pretty stifling media we wanted to do something to undermine corporate media. This town also tends to be a bit divided in the social movements that take place here and a lot of us wanted to maybe bring some of those movements together, just kind of provide a forum for free speech in Albuquerque.

Bret: My first impression when I heard about it—because I've only been involved half the time it's been on the air—was just the music. Then I realized what else was going on, and what the possibilities were. What really appealed to me was being a voice for other people in the community who were actually doing something, no matter what it was, even if it was something that we might not necessarily agree with. When people are taking some kind of action it really appeals to me to let other people know about it. It's a lot of fun too.

R: What are some of the things that are happening in this community in terms of action and what kinds of free speech issues are there?

J: We've got people who come and talk about permaculture gardening. That's a pretty popular topic here in the southwest as far as creating community. We've managed to do a little bit on Chicano issues although we're working on perhaps becoming even more involved with Chicano radio here. There's a whole slew of issues. There's some petroglyphs on the west mesa which is a sacred site. There's people involved with trying to stop a road that wants to poke through an indigenous sacred site, and the list goes on and on.

B: With the petroglyph site it's not only a sacred site, it's also a national park. If you put a road through a national park that sets a precedent, because roadbuilding usually hasn't been done after the fact. You know, old roads in Yellowstone were already there, but this is a different issue.

Other people are doing cop-watch sort of stuff. One guy that shows up once in a while is interested in prisoners' rights issues. There's a whole load of people from the Hemp Coalition.

R: What's the role of radio in all of this? How do you as a radio station interact with people who are involved in these issues?

B: I try to encourage people who are working on these issues to come to the broadcast to speak or to at least give us a tape or a printed announcement that we can read on the air. It's much better to have someone who's involved in the issue come because they can present it much better.

J: Yeah, I've heard of some radio stations where people have taken the route to be very secretive of everything and just have a couple of people doing it. Something that we as a group decided was to make it an open community station regardless of the possible repercussions.

Sheila: Albuquerque as I understand it is a town with about a half million people. Are you the only alternative station here. Is there any community radio that deals with any of these issues? What about the college station?

J: I wouldn't call the college station community radio. It's more like co-opted, jaded radio (laughs).

B: The college station is better than any other commercial station out there, but it's still very heavily NPR programming. To most people, that's pretty far left, but really it's pretty far right when you think about it.

R: Yeah, I agree. You mentioned music and I was listening to the station the other night and there's a pretty wide variety of music that you play. How do you see music fitting into this concern for free speech?

B: I think it's just another form of expression. There's somewhat of a music scene here. There's a lot of local bands. There are also, like anywhere else, a lot of cliques like 'we play this kind of music or we play a different kind of punk music and you play the other kind of punk music.' All the venues where most bands can play are still bars and clubs where if you know someone you get more gigs and all that kind of thing tends to happen. Then there's a lot people who are happy just renting a warehouse for a couple months and doing a lot of shows there or at people's houses. Mind Over Matter, the local record and book and zine store puts on a lot of in-store shows of bands just passing through town or if bands have a new record, they'll play there for an hour. It's just another way to bypass the standard outlet.

J: Music for me was the way out of monoculture when I was growing up. I got into punk music and it allowed me another community to tap into besides suburb community. Therefore it was my release, and I think for many people it's the pulse for their community. So I think it's important that we try to find a voice for all types of music regardless of whether everybody's going to like it or not because that lets people know that there's pockets of community out there that they may not be aware of.

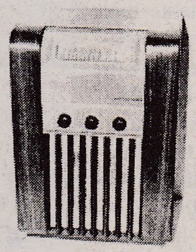
R: In terms of you two personally, why did you decide to go into radio as opposed to say doing a zine?

J: I've done a zine before and it was fun but I get kind of tired of writing (laughter) and making photocopies and stuff. I prefer to do more hands-on, direct stuff that I know is going out over the air *now* and making a direct impact. Whether very many people are listening or not doesn't matter. It feels good to make a direct impact.

B: I've written a few music pieces for a few local zines, and my other job entails a lot of writing. So for me it's nice to do something else that's more immediate. No matter how much you write about music it really doesn't come across unless you can hear it. I forget who the quote was by but it was something like, 'Writing about music is like dancing about architecture.' Some people are just making music to have fun. Some people are doing it for a message. I grew up as a hippie and listened to hippie music. Back then it felt like a lot of people were doing stuff like working in collective bakeries and restaurants and co-ops. Now it seems like most people I know are way deep in debt (laughter) and driving fancy cars and all this stuff and something is missing. It's only been a few years that I've been listening to punk music. At first I thought, 'Wow, this is something different.' So I got really excited about it.

R: Have there been any evenings that you can remember where everything just seemed to fall into place in terms of the music and the politics or some moments in an evening when radio brought about something that couldn't have happened any other way and you just happened to be a part of it.

B: It's hard to say. There are a lot of nights where everything just kind of flows. Someone will show up, do a little piece or whatever and they leave, and then someone else comes in and everything goes really smooth. Other nights it's more erratic depending on what our own mood is or how many of us show up to the broadcast.



J: I remember one night we had four live spontaneous music performances. That was pretty good to know that people could just come out of the woodwork and start playing music over the air. We've had a lot of really good discussions over the air too that might have affected some change, if for no one else, for the people in the room.

S: You've both mentioned how punk mu-

sic had a strong influence on you. When we tuned in last night we heard a variety of music and I'm wondering where you get your music. Where does it come from and how do you get exposed to this other music?

B: First it comes from our personal collections which I think we're all getting a little tired of by now (laughter). We also ask over the air a lot for people to make tapes or send CDs or whatever, although we don't get a lot of response from that. We ask local bands or bands that are passing through for a donation. I spend a lot of money on music so I'll buy things for me, but I keep in mind the idea of playing them on the air too. Lately I was thinking about making up a cheesy little letterhead and sending it out to the indie record labels and explain what we're doing. Then again, Mind Over Matter has been really generous with us. They're our mail drop and all that. They've given us CDs, promotional copies, stuff they didn't want. I was in there one time and they said, 'Why don't you just go in the used bin and take 10 or 12 records.'

What do you like about Rebel Radio?
It's for the people by the people and as good as we make it. I like the idea of a tiny community, that's us, putting something together not for sale but for the hopeful benefit of the larger community. Also, you kids are willing to talk about anarchy and Zapatista on a real level, not an 'isn't that thrilling, honey?' level.

J: Lately there's been people coming with their own records who want to be a DJ for an hour. That's really cool. Maybe they were just going to watch TV on Tuesday night and now they're getting out with other people and doing something creative.

B: And it's been a good variety. If it was just up to the main people at the station we'd probably play mostly punk and folk music, but we've had people come in and play an hour of Brazilian music and Latin jazz. This friend of mine comes in and plays classical music and everybody clears the room (laughter). They aren't used to it.

What do you hate about Rebel Radio?
It hasn't reached its potential which is everyone's and no one's fault.

J: We've had some hip hop DJs come and spin turntables, acoustic music and big drum jams and all sorts of stuff.

B: So I encourage any musicians or any people who are into music that I meet to just come on by and play it.

J: Who are the people coming next week who have the toys?

B: There's a guy who lives outside of Albuquerque who has a little label called Blackjack Records and he's really into recording all kinds of weird stuff that you'll never hear anywhere else. A lot of it isn't anywhere close to punk music; it's just a lot of strange noise.

R: Toy instruments, is that it?

B: He's got all kinds of stuff on his label, but in his little studio he and another guy from town here have been playing with all these little kids' electronic toys and little tabletop organs and pianos and added pickups and all kinds of electronic things to them. They want to come and bring all their toys together and play live on the air because it would be hard to get a whole band into a house. So they're going to do their toy orchestra next week hopefully.

R: There's a zine called *Experimental Musical Instruments* that had a feature a few issues ago about toy instruments. I guess it's something that people are playing around with in a lot of places.

B: Yeah, in fact one of the instruments this guy made wasn't out of toys, but was a few bedsprings nailed onto a piece of wood with two guitar strings running through it. Plucking the strings would make them resonate through the bed springs and get picked up by the electric pick up. It's the weirdest looking think I've ever seen but it sounded pretty good. So, where else are you going to hear stuff like that except in this guy's barn out in the country?

R: Hey, you should do a show from his barn sometime. (laughter)

B: That would be interesting because the community he lives in there is a pretty red-neck type of community, ranching and farming and stuff, plus the fact that our frequency is between two Christian stations on either side. So we never know who's picking us up by accident.

R: How many watts are you?

J: We're at about 12 watts right now, give or take about two. We reach pretty much downtown from here.

R: Where's here?

J: Here's Albuquerque, in the university area which is kind of uphill from downtown, and downhill from the heights and the mountains. We don't really go too far uphill because of the way that the signal travels, but we do go pretty far downhill into the valley.

B: At this point we've got tens of listeners (laughter). We're not sure how many people we're reaching. We put out a little survey at the bookstore.

R: I saw that survey. Any responses on that?

B: We've got them here in our archives. What was most interesting to me was the number of responses we got that said they didn't like free form music. The local college station here used to be nothing but free form and there was a big scuffle over format because they wanted more subscribers.

R: That market-driven stuff seems to be happening all over at the expense of experimentation and idiosyncrasy.

J: I can give you some of the responses we had on our Rebel Radio questionnaire that Bret here made up. One of the questions was *What do you like about Rebel Radio?'* Some of the responses were: "It's for the people by the people and as good as we make it. I like the idea of a tiny community, that's us, putting something together not for sale but for the hopeful benefit of the larger community. Also, you kids are willing to talk about anarchy and Zapatista on a real level, not an 'isn't that thrilling, honey?' level." (laughter) *What do you hate about Rebel Radio?* "It hasn't reached its potential which is everyone's and no one's fault." Plus it's new on the block. That is very important because we try to stress the point that we're not going to get anywhere unless people get involved cause we're all broke and we're not getting any corporate funding and we don't have any sponsors. Another thing that people responded was that they can't get it in their neighborhood cause Albuquerque's really spread out. A lot of people know about it, but they can't pick it up because our transmission isn't strong enough or they don't have a good antenna.

R: We can get back to the survey in a minute, but you're going to get a higher power transmitter, right. That would help, I assume.

J: Yeah, that should pretty much get us all over Albuquerque or at least the main metropolitan area. We're supposed to go up to 30 or 40 watts.

R: OK let's get back to the survey...

J: What are some other good ones?

S: *If the FCC busts you, would you take the rap?* (laughter) How did people respond to that?

B: Almost everyone says no (laughter). One says, OK (laughter).

S: But they're anonymous right?

J: Yeah, and someone else says, "Huh?" (laughter) Most people are pretty ambiguous on that one.

B: One of the main reasons I did this survey was just to get an idea of what kind of reception people get in different parts of town, how often they listen and how many other people they know that are listeners, because we really have no way to gauge

it. I was interested in knowing what kind of things people would like to hear, although that doesn't necessarily mean we're gonna play what they want to hear...

S: You'd invite them to come in and do it themselves?

B: Exactly. If you don't like what we're doing then come and do it yourself. (laughter)

Terry: Our motto is, 'If we suck, it's your fault.'

S: So where have people gotten these surveys, at Mind Over Matter?

Don't be afraid of technology just because it's in the wrong hands, and, if you can, get it in the hands of your community.

B: Yeah, I guess if anyone is our sponsor it's Mind Over Matter.

J: So, of course our survey is a little biased towards those who shop at the punk record and zine store. We should probably put it elsewhere...

R: Have you thought of dropping it out of airplanes?

B: There's probably some other record stores who might put it up, otherwise I don't know who else would.

S: Maybe some of the people you're reaching out to when you put them on the air?

R: Terry, what do you do at the station?

T: I don't do a lot right now 'cause my schedule conflicts, but I used to set up and take down. I know basically all the equipment and I'm one of the setter-uppers.

B: You have done more than that: DJing, reading the mail...

J: Getting drunk (laughter).

R: What kind of music do you play when you DJ?

T: I play lots of women's music.

R: What does that mean to you?

T: Music played by women artists is something that's not usually on the air. The music industry is usually dominated by men. I take that slant to make it more equal, but it doesn't always work out that way. I think usually it's male dominated music, but I try.

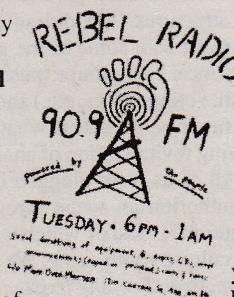
R: How many women are involved at the station?

T: I think there's about three or four of us. There's two or three of us that come on a weekly basis and there's a couple others that come periodically. Or maybe six...

B: Now there's more...

T: But as far as setting up the equipment, I think I'm the only woman.

S: And how many are involved altogether, men and women, to get a ratio here.



J: People that set up and play music; there's probably about ten of us.

B: Or less. It kind of comes and goes. There'll be people who will come a lot for a while and then they won't show up for a few weeks. And it changes with the student population. We haven't got any mail for a few weeks because everyone's taking finals or changes happen because a lot of people leave town.

J: There's probably anywhere from four to 12 of us.

B: And since it's always open to whoever wants to come, it varies. There's been nights when it's really quiet and hardly anyone comes.

J: And there'll be nights where there's 40 people.

B: Yeah, a couple weeks ago, that was really amazing. All these people were just wandering in and out. I don't remember seeing that many people since I've been involved anyway.

R: Talking about representativeness, Jud, you were talking earlier about involving the Chicano community in some way.

J: More than anything we'd just like to let them know that they're welcome to come and voice any issues that we're not aware of and that we're not voicing. Some of us do speak Spanish, but not very well. And a lot of people in this city speak Spanish, probably half.

R: Do you play music in Spanish?

J: Yeah, we do. We play some music in Spanish. Most of us are Anglos that do the station and we want to try to diversify our programming.

B: There's a couple of young women who are in school who are friends of mine. They're interested in historical issues with the Spanish Land Grants here or the Chicano Rights Movement, and they have a lot of that music. So I've been trying to get them to come. They haven't made it because they're too busy with school, but hopefully they can come during the summer.

R: When you get to be 30 watts, does that mean you'll reach the South Valley?

J: We should definitely, especially if we're still broadcasting from up here. We're more in the heights now and we can broadcast down into the valley, no problem. It's just reaching south.

T: Our technician said that it would cover all of Albuquerque so that would be really cool.

B: We already do get into the South Valley somewhat. I should explain that the valley is the oldest part of Albuquerque because that was where the farming was and the South Valley is mostly Spanish-Mexican. The North Valley is where the rich, white folks have moved, and the land is still in big pieces because they can afford to keep it that way. But the South Valley is pretty poor. That's where the landfills are. That's where all the shit gets dumped.

J: There's also a lot of community activism in the South Valley. There's a lot of farming projects, and all sorts of different stuff happening down there. Actually, Pirate Willie went on a radio program which is on KUNM here, which is the college radio station, and they talked about Rebel Radio for a good half hour. It was all in Spanish so hopefully people got aware through that and eventually the snowball effect will occur. Albuquerque's not all that big of a place.

B: It'll be interesting to see what happens when we get the higher watts and cover more. Just because it's out there doesn't mean people are going to hear it, especially with digital tuners, people will just push in the buttons of the station they want to hear. I don't think many people will just happen to stumble across what we're doing, so we also need to have a way to let people know that it's there so they can check it out.

J: My dream is to have all these little transmitters in all the different parts of town that can broadcast to each community every night so there's different representation popping up everywhere.

R: Yeah, like we were talking about earlier. If you don't like it, it's partly your fault so why don't you come to the station and do something yourself. Another way of looking at it is that, if you don't like it, do your own station, which is what you're talking about.

J: Hopefully when we build a new transmitter, we'll have the otherone as a spare, and can help someone else in town get a station up and keep that snowball effect going.

R: Any final words?

T: One thing that's really great about Rebel Radio, especially in Albuquerque, is that it brings people together. It's totally the only thing that I've ever been involved in in Albuquerque that sort of feels like a community to me. We've tried so many other grassroots things and people just kinda go away and filter out, but this is something that's really cohesive. I'm really excited about that 'cause I have a group of people that I see on a regular basis. I'll say, 'See you next Tuesday,' and I always know they're there and I can count on them.

J: I just want to say don't be afraid of technology just because it's in the wrong hands, and, if you can, get it in the hands of your community. You know, people think radio is way out of their reach, but it's not. It's really not that hard to do. There are probably people who know about it in your own community. You can do it, so please do.

FREE RADIO AS COMMUNITY RADIO: A FREE RADIO GAINESVILLE PERSPECTIVE

By Riffraff the Radio Rat

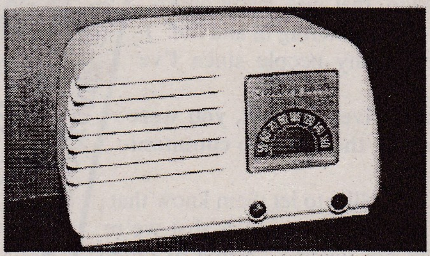
Free Radio Gainesville began as an idea generated by an anarchist affinity group-a small political work group based on ties of friendship and community-that was organized in 1996. Some of us have lived in Gainesville almost all of our lives, and others are transplants, but we've been involved with each other through the youth culture/counterculture scene here for about five years now. Our goals for the station are basically to attack corporate media and provide a grassroots alternative, to try to get some of our "radical" ideas out into the community in order to stir up action and positive change in our town, and to have fun by being creative with a medium, radio, that has a lot of potential that we see being wasted by corporate culture with its bottom line agenda and narrow scope. Because of its small scale and D.I.Y. basis, unlicensed micro-powered radio has the potential to fill in all kinds of gaps that exist in the range of styles or perspectives available from current legally licensed broadcasters.

"Pirate" stations can fill in the many niches between the tightly-focused market-based approach of corporate radio and the wide-open hodgepodge of licensed non-profit community radio. The micropower radio movement is growing exponentially at this point, and there are many issues of legality, ethics, money and the lack thereof, and basic orientation and goals of the movement as a whole that current microbroadcasters are struggling with. One of the biggest issues is the question of how micropowered FM stations can fit into the communities in which they are based. This question has legal and economic sides that I will not go into here. For this article I thought I would focus more on the political and organizational issues that we here at FRG are working on.

I thought I'd tell MRR's readers a little bit about our community and how we see ourselves and our project in relation to it, in the hope that it will provide other broadcasters and potential broadcasters with some food for thought about the sort of basic existential questions like "What is free radio and how the hell are we gonna do it?"

Our radio station was conceived of as a political and cultural project. In Gainesville we are fortunate to have a community which has a long history of radical politics, and a long memory about the history of the various struggles that have gone on, stretching back to the Civil Rights era. Because of this radical history and the strength of the counterculture that developed here in the '60s and '70s, there are many opportunities in this town for radical-minded rebel youth to work with and learn from older activists, and we have all benefited from this. Gainesville also has a vibrant youth culture that is centered around a pretty independent-minded music scene, from D.I.Y. punk and hardcore to indie rock to funk to underground DJ's that spin a variety of styles in the local clubs. Some of our members who grew up in this scene just took the ball and ran with it, and have been agitating and fuckin' shit up since they were in high school. The affinity group that started Free Radio Gainesville was organized in order to make a specifically anarchist contribution to the local scene. We wanted to create programs and actions that would complement other local grassroots projects while reflecting our commitment to anarchism and anti-authoritarianism. We had all been involved in activism through other groups, some of them more traditional "left-wing" groups, such as feminist and student organizations, and others more anarchistic in nature, such as Food Not Bombs.

Our little posse met through the natural process of networking that goes on in small-town community organizing. Initially we all started hanging out as "just friends," but through our participation in the process of policy-building and organizing at the local radical infoshop, the Civic Media Center, we became increasingly aware of our shared commitment to certain political ideas-radical democracy, decentralized organization, open and inclusive group process. We first got together as our own separate group to study anarchist history and share ideas about the theory and practice of anarchism-things like direct action, consensus decision-making, and non-hierarchical group structures. We did so partly out of disenchantment with some of the goals and tactics of other local Left groups (pushing for legislative action, voting drives, etc.) and partly out of a strong desire to participate in what we all saw as a fast-growing revitalization of anarchy in North America. All of us were plugged into the anarchist/anti-authoritarian scene through our own personal interests, most of which were related to the counterculture youth scene. We were reading the literature, from *Profane Existence* to the dozens of Riot Grrl zines that exploded onto the scene in the early nineties; we were doing the work, from Food Not Bombs to Youth Liberation classes and workshops; we were studying the theory, from Goldman and Kropotkin to Chomsky and Bookchin; and we were learning the history, from the medieval Free Spirit to the Paris Commune to the Industrial Workers of the World to Paris 1968 to Active Resistance 1996. The original study group idea never really got off the ground, but eventually it developed into a more action-oriented project. Although the radio station has been our longest and most involved effort, we have also done street theater and organized solidarity events for the EZLN (the Zapatistas).



1940 Stewart Warner, model C51T1, ivory Bakelite with blue dial (Ed and Irene Ripley).

Folks who create free radio stations usually do it in one of two basic formats: as the platform for an individual or a small group's narrowly focused agenda (like WTRA and Black Liberation Radio in the early days of the micropower movement), or as a community resource that puts just about anyone on the air (like the early days of Free Radio Berkeley's 24/7 broadcasts). It seems that either of these approaches can involve a station in some pretty confusing free speech struggles-whose station is it, and who has the right to say what does or doesn't get on the air on a "free" broadcast frequency? Things can get especially hairy when one person or a couple of people own the equipment and the space it's set up in and are trying to make it available to others for use.

At Free Radio Gainesville we are trying to strike a balance between the two extremes of a personal or narrowly focused set of programming and a wide-open, chaotic and contradictory free speech zone. We run our station as a democratic collective and have come up with some basic notions of what we as a group want to see get put out over the airwaves in our name. We do this for practical as well as philosophical reasons. We are all poor and none of us have the resources to individually "own" the equipment, and even as a collective, the potential legal expenses are daunting. On the philosophical side, all of our activity has tended to reflect what I think can be seen as the central ideal that the affinity group members all share: to have real freedom, we must have a dialectic, a creative merger or dialogue, between the free and open desires of the individual, and the material and spiritual needs of the community. This is where I think our group, and others like it, part ways with both the counterculture and the traditional Marxist Left. To me this is what anarchism is all about-smashing through the brain-fences that traditional ways of thinking trap us in: Either/Or, Black/White, and so on-and trying to engage in practices that bypass or resolve the contradictions that keep us all confused and alienated from each other within our daily lives. We see this problem cropping up over and over again in society as a whole, and we struggle with it in our own personal lives and in the process of creating organizations and doing political work. The question is, how can we recognize differences, honor them, and then get beyond them to find common points that will allow us to get together and do work that produces benefits for us all? How can we reconcile the deep individual desire for total freedom that anarchism is based on with the practical reality that humans are social critters and who have to work together to survive?

This type of problem comes up over and over again in political struggles. I'll use some

Gainesville issues as an example. The city council tries to sell the us citizens a lovely array of "development" schemes to bring "jobs" and "economic growth," to our humble burg, but they always seem to end up being the same old sweetheart deals for local developers and big-business corporate franchises who provide us with more shitwork for less pay and the same old Korporate Amerika strip malls, facades, and dangerous, polluting industry. Meanwhile the little mom-n-pop businesses that provide unique local culture and a semi-autonomous local economy go down the drain from the competition. "Downtown redevelopment" translates into creating safe zones for the local Richie Riches and their "vision" for our town. This means moves like trying to push the poor folks and "houseless" people out by threatening the shelters and the churches that provide services; putting police and economic pressure on the area's only punk rock bar to try to force it out of the heart of downtown, where it currently thrives and festers like a dirty little thorn of rebellion in the side of their oh-so-carefully planned corporate Kookie Kutter Kommunity; trying to force all the local papers to buy the same expensive, butt-ugly metal distribution boxes so that the independent papers' colorful old D.I.Y. boxes won't hurt their precious eyes; and selectively enforcing a lame little city ordinance that makes it a crime for activists, homeless people, and punk kids to hang flyers on city utility poles while Coca-Cola plasters those same poles with giant Olympic hype posters.

When you step outside of the confines of political debate that the corporate machine presents, it is easy to see how there could be many different kinds of solutions to the problems that a community faces, and we want to promote our particular vision of cooperative, collectively-created solutions that are based on real democracy. For example, if a neighborhood in town is having social and economic problems, let the people who live there come together to come up with ideas about how to solve them, and then vote on the proposals that they themselves come up with. Let them bring in outside "experts" for advice and reach out to others for material aid if they freely choose to do so. In the corporate capitalist mentality that rules now, there is only one way to come up with "solutions"-top-down government or business power. Their solution to the problem of "neighborhood decay": opening up "new markets" for big-money investors (strip malls, yuppy apartment complexes) and providing more fodder for the Prison Industrial Complex with more cops and harsher laws. If an idea does not somehow generate more power and more profit for a privileged minority, it just isn't worth considering. However, it seems to me that the success of micro-powered radio at the grassroots level is just one real-life example that exposes what a lie that kind of thinking is.

In December of 1997 the established FRG collective decided to formally draft policy pertaining to decision-making and the addition of new collective members and new broadcast programming. We had been broadcasting since July with minimal publicity in order to build up our shoddy equipment and try to work the bugs out. After having a five-hour intensive meeting and brain-storming session, we came up with barebones written policies and some basic ideas about how to go more public with our station and reach out to other elements of the community at large. We also drafted and published a manifesto explaining the goals and intent of the project to the public.

It has always been very important to us that we make it clear to other folks here in town what our reason for doing radio is-we are not simply opening up a community free-speech zone where all points of view get equal time. We have a mission to put certain perspectives on the air, to create a zone of free speech for certain marginalized or excluded voices that we as a group see as valuable and needing to be heard, and our responsibility to our community lies in living up to that goal. There is no room on our frequency, to use an extreme example, for the local KKK. Their interests run directly counter to the kind of political and economic empowerment we hope to promote. Let them find their own methods of outreach, and if they do, then let the people decide if they want to pay attention. To use an example from our day-to-day practice, the only time any word from the local New York Times syndicate newspaper gets on the air is when the Radical News Hour reader uses it as fodder for attacking piss-yellow corporate journalism, comparing and contrasting it with coverage of the same issue from alternative press sources.

To build our organization and expand our programming, we decided to stick to grassroots methods of outreach: speaking out about Free Radio Gainesville at social gatherings and political events, publishing our manifesto and recruiting ads in the local radical paper, on-air requests for feedback and programming ideas, and personally recruiting individuals that we encountered on the street, in meetings, or at work. We ultimately intend on raising money the traditional grassroots way: music benefits, t-shirts, bumper-stickers, and soliciting funds from moneyed liberals who support our cause. We constantly request from our listeners music and equipment donations. We especially encourage music from local artists so that we can better promote our unique cultural scene. So far we have agreed not to accept money from anyone in exchange for advertisement. Instead it is our hope to establish barter relations (relations based on mutual assistance) with locally owned music stores, clubs and Non Governmental organizations.

Prospective members are asked to write a proposal detailing their program idea and how they think it might compliment our mission. They are then given a four week trial slot during which time the existing collective listens in. The trial member is encouraged to attend meetings to better get acquainted with FRG members and to receive feed back on their program. At the end of this trial period the prospective member is invited into the collective as a full member or rejected if the group does not have a solid consensus that their program complements the mission of Free Radio Gainesville. For example, a DJ that persists in being misogynist, racist, homophobic, puts out sloppy, self-contradictory information, or refuses to respect and take care of the equipment or the space.

Since these policy decisions were formalized, we have added one new full member and are trying out three more. The addition of new members to FRG was initially based on affinity. We formed the initial collective by pooling our money and resources on the principle of "From each according to his/her ability, to the project according to its needs." We began building the group in size and diversity by inviting comrades of ours from other groups and friends from our immediate scene or community to join the collective and do programs. Among our first new recruits were Food Not Bombs activists and a woman who was FRG's number one listener and supporter in our early experimental broadcast days. But we knew that in order to expand our on-air time, broaden the scope of information that we put out , and serve more parts of the community, we would need to take on programmers from outside our own immediate circle of friends and activists.

In our case, that meant people from outside the mostly white, mostly middle-class dropout culture. The greatest obstacle we face being in a small, Old South town, which is also a university town, is the gap between the white counterculture street scene and the black cultural scene and street scene. The social/political breakdown of the original collective is like this: not all of us are white, most of us are queer, more of us are male than female, almost all of us come from middle-class backgrounds, some of us are on and off the street, all of us work shit jobs to get by, a couple of us have college degrees, most of us are somewhere in our twenties, age wise. The programming that we were doing on the station did and still does reflect this reality, but by slowly bringing in more people and more programming from different sub-communities, and being as conscious as we can of the complex dynamics that we turn loose within the group whenever we make changes, we have managed to maintain the radical mission of the station and add voices that definitely reflect a broader slice of the Gainesville community as a whole.

It's time to listen.

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SUNDAYS, 5pm-Midnight
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RADIO MUTINY

We talked to the Mystery Kickboxer and PetriDish of Radio Mutiny in Philadelphia on Friday, January 23rd. They were making their second stop on their East Coast Micropower Radio Tour, which ended up visiting 20 cities on the East Coast. The next day, PetriDish held a pirate radio workshop at the Civil Disobedience Conference which was held at American University. The workshop was attended by over 60 people.

CM: Why did you decide to get involved in micro power radio? What was the motivation and what was your personal experience?

PD: Well, for me personally, I work as a carpenter and a handyman during the day. I listen to a lot of radio and I watch almost no TV, but I listen to the radio a lot. Radio broadens my cultural horizons and it adds to my source for news and information and that sort of thing. Listening to the radio is very important to me. One of the things that led to Radio Mutiny was the round of censorship of Mumia Abu-Jamal. There were several very dramatic incidents over the past couple of years involving Mumia Abu-Jamal. Mumia is a former radio journalist in Philadelphia who has been on death row for many years. He recorded a series of commentaries from prison, talking about prison life, talking about what it's like to be awaiting the death penalty and so on. NPR was very excited to bring these commentaries to the general public and unfortunately it was just about time for NPR's funding cycle to come up and Bob Dole got on the floor of the Senate and he said "I'm not going to fund NPR if it's going to broadcast the commentaries of cop killers. What kind of journalism is that?" And to it's great shame NPR backed down. They pulled the series. All of a sudden they lacked journalistic merit whereas just a bit earlier they were all excited about it. There was just a real shameful spectacle of the way supposedly non-commercial public media are influenced by the conflict of power and influence. Then a second incident was that the Pacifica Radio Network chose to carry some commentaries by Mumia Abu-Jamal as well. In their case they were carried in Pennsylvania by Temple University's radio station and the very day the Mumia commentaries were due to air on that station [..] Temple did not merely cancel the show, they canceled the entire Pacifica Network. After that there was no longer any Pacifica programming available in the entire state of Pennsylvania. Now Pacifica is a nationwide news network consisting of-you can hear Pacifica network news on hundreds of stations across the country. In an act of fiat, Temple just canceled the programming. What that proves to us at Radio Mutiny was that we need a kind of a radio that is not, first of all, beholden to commercial interests. Second of all, to the government for its funding and third of all, not even to large institutions like universities. If you are an administrator at Temple you don't want to upset the local police department, you have to stay on good terms with them. That did not add up to the kind of journalism that people can rely on to get their news and information. So that had a lot to do with it. It's also, in the past couple of years, radio has just gotten dramatically, dramatically worse. There's been a massive move towards concentration in media, ever since the 1996 Telecommunications Act. The limits on station ownership by single corporate entities, it used to be that you could have no more than 20 AM stations and 20 FM stations. Now there are chains of hundreds and hundreds of stations owned by such bastions of independent journalism like Disney. It's really a shame. One of the most important precepts behind radio regulation in most of this century anyway, in most of the history of radio has been the idea of localism, that radio's services should be reflective and of service to their local neighborhoods and communities. What is happening now is that there is a massive move away from that. Of the 10,000 stations across the country, about 4000 have changed hands in the last two years. Almost all of those sale and acquisitions have been independent stations falling into the hands of the large chains. And these are commercial stations.

CM: And the non-commercial spectrum?

PD: Its been dramatically [reduced]

CM: We lost a jazz station here last year in D.C. which was switched over to being the C-SPAN channel.

PD: There's quite a few pressures on the non-commercial spectrum these days. Universities are tending to cut their budgets, so more and more stations are being asked to be self-supporting in terms of their income and that means that they generally mimic commercial formats. And that's a real shame because universities-the whole idea of setting aside frequencies for universities is that they can be of an educational nature. I don't remember the last time I heard anything of an educational nature coming from a university station. There's very little in the way of public affairs programming. You never hear...in the early days of radio...

CM: You mean NPR is not public affairs?

PD: (laughs) Well, I would say that NPR kind of carried a fair amount of public affairs, but university stations produce very little of their own programming. In Philadelphia, only one station, which is the Temple station, has one half hour of local news. Which is absurd. The only reason that universities have those licenses in the first place is because they are supposed to be doing something of service to democracy, of service to creating a public sphere where people get information that doesn't necessarily have to pass through the censoring hands of commercial America. Back in the old days of radio, sometimes you would hear university professors giving lectures on the radio, on topics of interest. Of course, that's gone, long, long gone. It's unfortunate that there is very little on the radio today that people can really sink their teeth into.

Interview by Chuck Munson.

CM: Mystery Kickboxer, why are you interested in micropower radio? Why do you hate current radio? What are your problems with it?

MK: Well, all those things that Pete just said I definitely agree with, pretty much. Mostly I got involved because nobody else had ever given me the opportunity to be on the radio and express myself. Now I have the opportunity to do that and work on a project with my neighbors and do something hands-on and express my ideas.

CM: Do you have a program on this station?

MK: Yeah, I have programs on WPPR since almost since it started up. I'm involved because I like the other people's programs too and it's just really satisfying to be involved with it.

CM: Tell us about Radio Mutiny, history, how long has it been on the air? What's going on these days?

PD: Yeah, Radio Mutiny started with 4 or 5 people, who, for the reasons I described above, you know, they were very sick of business as usual and business as usual in radio. We managed over the course of a few months to get a kit for a transmitter and assemble it and get it working. First we were on for one night a week. We went on the air first in October of 96, I suppose. Ever since then we've been building. Right now our schedule is 6 nights per week, coming on around 5pm to midnight or so. We do a variety of public affairs programming, a lot of music programming, some local news and information, some sort of, you know, kind of literary programming, both reading stories and [...]

CM: Do you have a program?

PD: I don't. I personally am part of the collective so I have a lot of responsibilities having to do with operating the station and that sort of thing. Very involved in the national political fight for micropower radio. My dream program to do is...I would like to do a show that basically looks at...it is going to be called "Science under the Microscope." It will be, sort of an ordinary citizens look at science asking the questions that don't get asked. Sort of like pop science that asks Where is the funding come from for this research? Who set the priorities that said that we should devote all this effort to this work? There's a fad in science. How come everything can be explained by genetics these days, whereas twenty years ago everything could be explained through developmental sorts of things.

CM: Like an alternative Science Friday?

PD: Yeah, an alternative Science Friday that would look at the current events but look at them with more —asking all the questions that don't get asked in other contexts.

CM: Why the Microradio Tour? What's the motivation behind the tour?

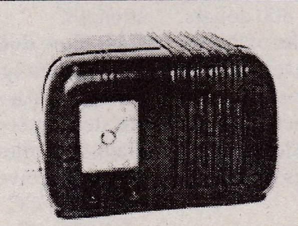
MK: I think that one main reason for the tour right now is that it's a good time for stations to start up all over the country. We can help out on ... if we just go with our region in the Northeast or not even the Northeast but the whole East Coast. And just kinda inspire people or help them technically or just share ideas about getting stations started. One reason why it's a good time now to start a station is because there is a case in court right now, the Berkeley [Free Radio Berkeley] case. The United States went up against a pirate station and the pirate station

is winning in court. So, with one exception, most of the microradio stations that have been getting busted have not had too severe punishments. Mostly they have just been getting warning letters. So, it would be a really great time for a huge rush of smaller stations to be on the air so people could hear what it's like to have just normal people talking on the radio and playing their music and sorta get used to that non-slick sound so that ... it's kind of the idea of when a law is old and doesn't make sense anymore the people go about changing it themselves and therefore the law changes. That's evolution and so the tour is really about helping that along.

PD: One thing that...Radio Mutiny recently got a warning letter from the FCC and one of the things that we said right after we held a demonstration-our demonstration was in front of Benjamin Franklin's old printing press-what we basically said was that back in the 1770s Benjamin Franklin defied the British crown by having this printing press and asserting his right to free speech and we see ourselves as doing the same thing. The First Amendment is not about whether you have the right to yell at passers-by on the street or say whatever you want to your friends or whatever, but the First Amendment is about is, it's the right of ordinary citizens to participate in a public dialog about the issues that concern us. What we really...it's obvious to everyone that the great majority of debate about the issues that takes place today is not people standing around on street corners talking to each other about "Oh well, did President Clinton sleep with this person or not?" It takes place in the media and the unfortunate thing is that the media is in the hands of a relatively small number of people who have very clear interests in this. The tour...one of the things that we did at that demonstration is that we issued a platform of a number of actions that we would take in response to their actions against us. One of them is ... we promised that we would open up ten stations for every station that they tried to shut down. The microradio tour is an effort to let people know just what is happening in microradio, just what the issues really are among pirates and just what the potential of this is. There is no law of physics that says that the radio dial has to be swamped with religious bigots, with used car salesmen, with classic rock DJs or whatever. That has nothing to do with a technical problem. This is a political question of what is prioritized in this country. What we have in this country is a wealth-based broadcasting system.

CM: How much does it cost for a legit station to go on the air? What's the start up fee?

PD: The way it is now...it is very rare to have new stations going on the air in metropolitan areas. If you want a station you basically have to buy one. If you want to buy a station these days you are looking at 4 or 5 million dollars, could be more. What is unfortunate is that in this country we did have for many years a Class D licensing structure which allowed for the kind of radio that we're talking about, allowed for some of the radio that I grew up on. It was public community-based non-commercial broadcasting that had just the most experimental, fascinating radio...radio that could confuse you, could confound you, could throw all kinds of opinions out. It's a radio that barely exists anymore. What we really are seeking to do is to bring that kind of radio back. I can't emphasize enough that it's not really a technical question. It's a question of priorities, because we have had basically what micropower radio is in this country and it worked perfectly fine. What was wrong with small scale community broadcasting was that it didn't make any money and it didn't sound professional enough and so some of the institutions like the Corporation for Public Broadcasting and NPR had a very great hand in eliminating the local, non-polished sort of radio, clearing away lots of local voices so that the Columbia School of Journalism flagship stations could have very high power ... large stations.



1946 Arvin; model 544 (Ed and Irene Ripley).

CM: A tough question I'm going to ask is, some people would argue that you could just go down to your local station, public radio or otherwise, and just ask them to get on the air. They might say that these stations don't have alternative viewpoints because nobody ever asks them to.

PD: Well, the truth of the matter is there is not a lot of that really available. At least in my town there is very little in the way of that ... I personally know of a school for the blind that has been producing really great radio dramas for years and a lot of the people involved within that school really want to get into radio because it's something they think they can do really well. Particularly because they live in a world that is more about sound than most people that have a particular ability and get the talent for radio. The local NPR affiliates haven't seemed... been able to squeeze them in and it's because they don't make money in fund drives. The sorts of shows that make money for NPR on fund drive are the Savvy Traveler or the gourmet show or whatever — shows that appeal to a more upscale sort of audience that has enough money to throw at the station when pledge drive time comes around. It is one of the great scandals of public radio today — the move towards appealing only to wealthier audiences. People often mistake cause for effect in that whole thing. It is not that public radio is for snobs, it's that snobs own public radio.

CM: How important is it to get your community or neighborhood involved in a micropower station? Is it wise to have just one format, like the major stations do? At this point, is there a tactical advantage there?

PD: Micro stations do it in different ways. Our particular station is-one of our slogans is, we call ourselves "a different station every hour." We just have all kinds of programming: some you'll love, some you'll hate. It is all very handmade [...] we call ourselves "handmade radio." That's the kind of radio I like. Other pirates devote themselves to single types of music, single ideological sorts of things. I've heard of pirates that just read the bible all day on their radio station.

CM: We should be promoting that, people being able to put their viewpoints on the air, it's free speech.

PD: The radio that Radio Mutiny advocates is the reemergence of community radio stations with a wide variety of viewpoints and music and cultural production-stuff that doesn't make money but stuff that is invaluable to our cultural heritage, to our public discourse.

CM: Is there room on the dial for micropower stations? The FCC and the NAB (National Association of Broadcasters) always argue that there is interference or interference with air traffic controllers. How is the digital nature of the bandwidth affecting these things?

PD: There is some room. There's not necessarily a whole lot. If you are thinking about starting a micropower station you should certainly look very carefully to see whether the empty spaces you hear are in fact empty. First of all, if you are a pirate and you want people to hear you, it is senseless to try to broadcast over someone else's frequency. I know of no pirates that would do such a thing, just because you would go 4 or 5 blocks-you'd be wasting your time. You'd be certain to generate some complaints. However, because of the current regime of radio regulation, because of the way that much larger stations are favored, larger stations make for large [...] It is not uncommon for you to be able to find a good frequency with no stations on other either side of it and that is perfectly useful for microradio. In terms of the interference issue it's kind of funny because the FCC didn't even dare to bring the whole "airplanes will fall out of the sky" thing-they only really trot that out in front of the press but when it comes to the court cases they never really say anything about it, because it just doesn't even make any sense. If you're broadcasting on the 88 to 108 FM band you're just really nowhere near those frequencies that airplanes use. You're getting a little close when you're up around 106 or 108; there would be no incentive to broadcast on those frequencies. The equipment that is available it's tight on its frequency to within 2000 hertz. [...looped] I suppose there is a theoretical way that someone with a transmitter that they built out of string and bubble-gum or something, could manage to operate a dirty transmitter, but the kits that are available today have very little potential to interference, no more potential for interference than say, CB radio or something of that nature.

CM: Isn't it a bit ironic that the FCC is auctioning off parts of the spectrum for digital uses, but there really isn't much provision being made for community access to those wavelengths?

PD: There is a lot of activity going on over at the FCC with regards to all that. People find new uses for spectrum everyday it seems. It seems like the only time that people really talk about spectrum scarcity too much is when ordinary people ask to use it as opposed to corporations and the military. The military uses tons and tons of spectrum and for what? It's scandalous the extent to which to block it for a few measly frequencies on the FM band are told that they are somehow morally inferior. The

spectrum is just thrown around for all other sorts of uses.

CM: You guys are having a conference in April?

MK: Yeah, it's a conference for people interested in pirate radio who already have a station and those who don't. There will be hands-on workshops for building transmitters and a lot of different kinds of workshops. [...]

PD: We look forward to being an opportunity for all the pirates and microbroadcasters in the eastern United States to get together and talk about what direction this movement is going to take and it's also a really good opportunity if you have a little group of people that want to start up a station there's going to be a lot of real hands-on how-to-do-it sorts of things. Not only is it technical; we also are really emphasizing how to organize a station, how to be responsive to your community, how to handle the legal stuff, how to do all that sort of thing, because there are many things to putting together a community radio station and we look forward to addressing all of those at the conference. We encourage people interested in pirate radio and micropower radio to come out.

CM: This interview may appear after the conference. Where can people go for information, resources... Do you guys have a web site? Will you be posting there?

PD: Yeah, there are a few great places for information. You are always welcome to contact Radio Mutiny. We are at 4116 Chester Ave., Box 238, Philadelphia, PA 19104. Call us at 215-382-4992. Send us email at wppr@svaha.com. Our web site is at http://www.thud.org/mutiny.htm. Other good places are Free Radio Berkeley.

CM: Who provides transmitters?

PD: A good place for transmitters is Free Radio Berkeley or L.D. Brewer.

CM: How much would it cost to start something up?

PD: Again, you'll hear some people say things like you can start a pirate radio station for $12.34 and paper clips and wire ties or whatever. But don't believe it—if you want to be a microbroadcaster—first of all you should take seriously the problems of interference. So it's very important to run an operation that you know isn't interfering with other stations and that's easy, you just have to spend some time and effort and money to make that happen. A transmitter is available for a half watt for around $125 from a variety of sources. That's the going rate, but you'll need more than that. You'll need an amplifier and you'll need a power supply, test meters like a frequency counter, swr meter, you'll need an antenna and probably some way of getting the antenna up above the roof of the building. You'll need coaxial cable and you'll need a bunch of things. Depending on exactly what kind of operation and it will end up running you 700 or 800 dollars. One good trick is if you know much about radio you can get a lot of things, except for the transmitter and amplifier, you can get almost everything at a ham fest for a lot less than you might get it from other places. But you do have to just be real careful of making sure that the equipment that you get works for the frequency that you are thinking about broadcasting on, because a lot of things are designed for the ham frequencies or the CB frequencies and they won't work on FM broadcasts.

CM: Is it preferable to do AM or FM?

PD: I don't know of very many AM pirates. Most of the activity of the past couple of years that I've heard about has been FM. It's certainly where most of the understanding of the current microbroadcasting movement has been focused and you'll be able to find more people that understand it better in the FM spectrum. On the other hand, AM frequencies are less coveted than FM frequencies and so it could be very interesting and I think that there is something of a movement starting towards looking more carefully at the AM band and looking to do more with that.

CM: What are the risk involved? Should you put something up at your house? Is there any solidarity out there among operators these days?

PD: Well, there are many schools of thought on this. Of course, the way law enforcement plays itself out for pirate radio is highly subjective, highly erratic and sporadic, and you can never quite predict the actions of the federal government. It has to do with whether the agents had a coffee break that day or how happy they are with their jobs, etc. I would tend to say that more than ever before with the microbroadcasting movement, many unlicensed stations are operating out pretty much in the open. It's often not a bad idea when you are first starting your station to be fairly quiet about it while you get your technical house in order, while you make sure that the equipment is all working correctly and while you start to unearth the wealth of programming resources that is your local community. That was certainly Radio Mutiny's approach. We were very quiet about our station in the beginning, but gradually started getting the word out in other ways. In terms of the things that can happen if you want to be a radio pirate, well, you gotta have some guts. It helps if you don't have too much to lose. Anyone who tells you otherwise is just lying. You have to have a strong commitment and be willing to face the consequences of violating federal law. There is a potential for jail as a result. I don't know of anyone that has ever gone to jail and the FCC has said as much, that they don't really have very much interest in sending people to jail for pirate radio. There certainly are fines.

CM: How about property forfeiture?

PD: I don't know of any property that's actually been forfeited. Their favorite thing to do, first of all give you a warning letter. That often is enough to scare people off the air, once they're just warned. The other thing they like to do is just come and seize the equipment.

CM: Sort of like seizing Ben Franklin's printing press?

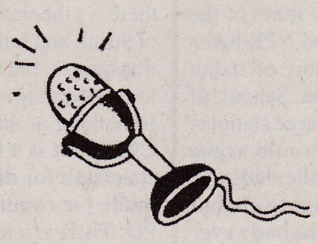
PD: Right, exactly. They like do that. That's probably the most likely outcome at this stage of the game. As a result of the Dunifer case, the FCC doesn't seem to excited about getting into questions about people's civil liberties and that sort of thing. It doesn't seem that they are very interested in issuing big fines or sending people to jail. What they do want is to grab your stuff. They want to give you a good scare. That is certainly a possibility and they'd certainly love to catch you doing something else. One operator in Florida, they found marijuana in his house. I think a good principle for microradio is "commit no more than one crime at a time when you are operating a pirate radio station." There are all kinds of possibilities , all sorts of things can happen, but you should also be aware that there are hundreds of microbroadcasters, there are hundreds more microbroadcasters out there than the few that have been harassed by the FCC. Really, the more microbroadcasters there are the safer they all are as well

CM: I imagine there's a lot more solidarity, especially spread through the Internet. I know there's several lists out there—some that I'm on—then there are web sites.

PD: There are some lists on the Internet. We keep fairly closely abreast of what's going on with other stations. We trade ideas a great deal. And that's really important because we are talking about...it's not really a local struggle, it's a struggle against what we consider to be an unjust federal law. So to whatever extent our campaign is national in its character is its strength.

CM: How does the FCC go about finding stations?

PD: Generally speaking, the FCC waits until it receives a complaint. Complaints usually come from licensed broadcasters who feel that pirates are stealing something or are doing something wrong. They often complain, regardless of actual interference or anything like that. Often once they've received a complaint they'll go out and they'll drive around in a car. The FCC holds, I forget, is it 7 or 9 patents on direction-finding equipment for locating unlicensed radio operations. It is not all that difficult, in fact, you don't even need sophisticated equipment. You need what's called a field strength meter. It's not all that difficult a thing; it's actually a big radio hobby is they set up a little transmitter and people have what's called "fox hound hunts" that they use these little direction-finding radios to track down the stray transmitter. Once they set their minds to it, they can probably find you within half an hour or so, depending on how far away they have to come to start the hunt.



CM: With all the fancy equipment and they do bust a few people, but they do seem rather lazy in going after everybody who's out there.

PD: I don't think it's lazy, I mean on some levels I think it is... if they only followed their policies to the logical conclusion it would actually make some sense. What the FCC is there for is to prevent interference. If you're not interfering with anyone they really don't have any business running around chasing after you. What we're encouraging the FCC to do is to go after microbroadcasters that ACTUALLY interfere, as opposed to those who have a POTENTIAL to interfere. That's what the issues are, really. It seems foolish for them to waste their time chasing after half watt Fred broadcasting from their van, when they could be doing something useful with their time—they should be figuring out what the future of digital radio is going to be. They should

be out there regulating these giant media monopolies. They should be out there, just doing their job as federal regulators, not chasing around after ordinary citizens that choose to exercise their free speech rights.

CM: DO you sense that a lot of people out there are tired of mainstream radio, not just the news but the music choices and all that?

MK: Yeah. Well, yes and no. a lot of people do like what they hear, but there a lot of people who don't. Obviously, the mainstream is the mainstream and there's not really a lot of variety to it. There's just so many different types of things in America. It just doesn't cover the bases at all.

CM: Do your friends give you comments about Radio Mutiny? Do you tell them about the station? Can they even get it?

MK: Most of my friends are on Radio Mutiny. No, I'm just kidding. People who hear the station often say that they find themselves listening to it and are very impressed. I've gotten mostly positive feedback about it. People are pretty excited about it. I've even heard that somebody might just sit at home and listen to it one night if they are tired, just to relax.

CM: Any good anecdotes about flubs at the station?

MK: I guess the last time I was on the air was...well my show is called the "Rabid Squirrel Hour." My housemates—we're a squat in West Philly—well we thought we had an hour and a half but is was really an hour. It was just one thing after another. We thought they were late, then we couldn't figure out how to cue the tapes, then we couldn't use the record player. It was very chaotic and then it just wound up that the next person who had a show, CommuniKate, who does Mutinous News, she came in and wanted to use the station and one of the DJs, well, she really really wanted to finish reading her story "Georgie and the Giant Shit." She eventually had to be stopped.

CM: Do you ever feel a need to be like the real journalists on real radio? Do you feel that you need to be on time and do the things they do?

MK: As far as being on time, yeah, I think to make things run smooth...we try and take responsibility for making things run right and have respect for that sort of thing. But as far as giving glazed over reports and soft features all the time, no, I'm not interested.

PD: We got lots of great callers.

CM: Is it as nutty as mainstream talk radio?

PD: We have one great caller who always calls in. He calls himself the "Radio Man." He calls in...we have one show I really like, it's called "Sweet City Sensation" with the Condom Lady and she gives safe sex advice mixed in with K-Tel classic disco. One time she got a call from this guy and he said: "Oh, I'm listening to your station from the UFO and I find all this information very interesting." He had like Star Trek sound effects on in the background. It was very elaborate and he says to her: "I find this all very very interesting and in fact I'm piping it back to the crew in the back of the UFO there 'cause they all get kind of wild back there sometimes. They ought to know about how to protect themselves." There's a lot of that sort of thing. There's a lot of interaction with the listeners.

MK: I have another story. Back when the radio station was somewhere and I had the door of the studio open and these kids came in. A whole bunch of kids came into the studio and they just took over the equipment. They started singing songs and I couldn't play any more music that show because these kids were really hyper and they were making up songs and singing them on the radio. It was really great.

PD: They were little kids. They were 7, 8, 9-years-old. Next door neighbors.

CM: Which is kind of interesting because there is not a lot of room for kids on the radio dial anymore. In fact in DC last year they had a kids station, sort of a lab, that was on the air during the day and I believe it was one of the stations that was bought up in some sort of conglomerate deal. That's one less kids station. I know my association I work for—it's a science association—they put on kids programming. They syndicate a show. You can't forget people who really don't have a voice in most media.

PD: Yeah. In one of my other lives I do a lot of work with children. One of my real impetuses to do Radio Mutiny is my experience of working with children a lot and seeing the extent to which the commercialism of media shapes their understanding of the world. It is just very frightening to see the extent to which kids are ensnared by the latest crazes. This is not, again, this is another thing, it's not a law of nature. In Sweden it is illegal to advertise things targeted towards children. That is very sensible, I mean, people talk about "Oh, how terrible it would be for children to see pornography because they are so impressionable." Well, I think it's terrible for children to see ads that teach them to be consumers. That teach them that their sole source of pleasure in life is going to be being able to buy this toy or that toy. I think that it's really crucial for microradio, since it's one of the only places that it's going to get done, to take up the challenge of generating kids programming that isn't focused on tie-ins between Mickey Mouse and Strawberry Shortcake all those sorts of stuff that is just teaching children to go and reach into their parent's wallets and buy things. One of the greatest pressures in the lives of parents of children is the pressure from children to buy them stuff. Buy them stuff that is essentially worthless, that has no real use. It has status value and it has momentary fleeting bells and whistles. There is an exception, things that generate moral character in children, that generate responsibility, the sorts of things that we think kids should be getting from programming.

MK: Of course, that's not the only problem with a lot of the commercials. Commercialism targeted towards kids is really unrealistic things that teach a lot of violence and especially for little girl kids, not valuing yourself or just don't encourage you to have high self esteem. There's a lot of problems with that.

CM: And I believe that last summer, in the McLibel case the judge agreed with the defendants that McDonald's exploited kids.

PD: Right. Well, there's the recent thing about the Joe Camel campaign—making cartoon characters to encourage kids to smoke early. It really says something about American commercialism and capitalism that it's chosen to colonize this sort of final frontier of the innocents, of childhood, vulnerability of children. American capitalism sees that as a great selling opportunity. That's one of the things we really seek to combat at Radio Mutiny. It's one of the things that we haven't pulled together yet but you can bet that if we survive the next year we're going to have some really excellent children's programming produced by children. Perhaps it's on the system but certainly not the kind of domineering adult children's celebrities. What we want is to see children really producing a lot of their own stuff. a lot of the children I know make up their own plays all the time, they make up their own sorts of things, they're not just reading from the script the adults hand them as they do in most TV.

CM: What is Radio Mutiny's bigger mission?

PD: What we at Radio Mutiny are encouraging people to do is take to the airwaves in great numbers. Do it safely and do it without causing interference, but go ahead and start up community stations. Bring back into the American public's consciousness just what it's like to have locally produced radio. One of the great things about radio is you can listen to it, as I do—I listen to it while I work—you can listen and if you can become someone that produces it as well, it suddenly becomes a public forum that allows for lots more dialog.

CM: After all, owning a radio is cheaper than owning a computer, which is something I think people haven't quite realized yet. People talk about the Internet and democratizing communication.

PD: Yeah, I think it's really deeply ironic that the most democratic media we have today are the ones with the highest entry fees to get started. The two best models I can think of are cable access television, but lots of people don't have cable because you have to pay for it and the Internet where you have whatever, a $1500 start up fee to get in there. It's sort of like democracy for the landholders or democracy for those who can afford to buy a piece of the pie. Lots of people ask me: "Why don't you just do Internet radio?" Well, we probably will bring Radio Mutiny onto the Internet, but a computer cannot travel with you to the beach. And your computer, if you don't have a fast computer you can't do anything else but listen to the radio which is really a radio, it's a $1.49 box of electronic parts as opposed to a giant computer. Still, only, whatever it is, 9 percent of the population has access to the Internet and not all of them have access to high speed connections.

CM: Or not all of them use it on a regular basis.

PD: Right.

MK: Most people have radios.

CM: Everywhere.

PD and MK: Yeah.

PD: I think that radio is a great medium, it's a simple medium. It doesn't have all the baggage with it that the Internet has and I think all media—

it's very important for all mediums to be as democratic as possible. I mean if we say that we live in a democratic society it doesn't make sense that the media that the vast majority of people use to get most of their information should be controlled by small powerful interests...

CM: Disney.

PD: Yeah, Disney for instance, and for the people to be left with the scraps. I can't think of anything that is more important than democracy. Certainly there's nothing about the right to commercialism in the U.S. Constitution. It forces us to look more carefully at what our society is about today and to what extent our society is dominated by commercial interests, by corporate interests, by interests that... their job is not to serve the public. Their job is to make money for themselves.

CM: Basically what we need is more participatory media where we can not just receive but send and receive.

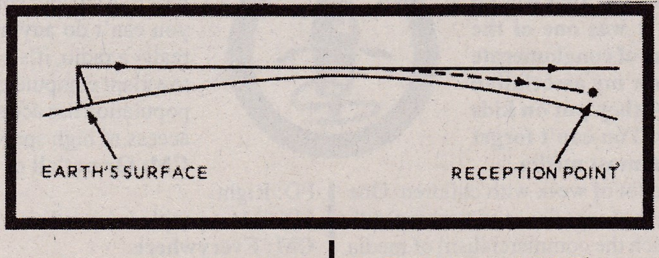
PD: Yes, and that has very little to do with technology and has a lot to do with the nature of our economic system. It's really not like that, even in other countries that are capitalist. Many countries around the world consider it just par for the course, it's just part of the nature of operating an open pluralistic society that ordinary citizens should have a good solid amount of access to represent themselves in media, represent themselves in public dialog. Canada is a good example. Canada has a thriving community radio sector and it is incredible in comparison with the impoverished community radio sector in the United States.

CM: If you look at history, Professor Robert McChesney and others have compared the Canadian radio system and the British radio system to the American radio system back in the 30s. How it started out being very noncommercial and how the others stayed non-commerical and government-supported, whereas this one became privatized and commercial dominated.

PD: There is a disturbing trend in world media today of this emergence of media conglomerates, media giants that are going in and trying to dismantle every anti-commerical element. This is a particular moment in history when the market has become a secular religion. No one dares question the supremacy of the market and the market's prerogative to do whatever it wants. One of the paradoxical things about the 1996 Telecommunications Act was that they lifted the limitations on station ownership. There are some obvious reasons for not wanting any one entity tc own too many radio stations. It's monopolistic, it's ogolopolistic, it's antithetical to having a wide variety of interests represented on media. But they decided it was time to lift that restriction and allow for the creation of these chains of hundreds of radio stations and the rationale was very interesting. They said it was necessary to lift these restrictions in order to foster competitiveness in the global marketplace. So it's interesting. What they are acknowledging is that if you do not have an oligopoly or a monopoly over your local market you are unable to compete in today's media market if you don't have just an incredible amount of dominance. You are just going to fail in today's media business. I believe that it is projected that within the next 10 or 15 years three quarters of all media production will be in the hands of 4 or 5 large multinational concerns considering the way that trends are going now. Frankly, that's very frightening. Right there is enough reason to be willing to lay your comfort on the line in defense of liberty, in defense of people's ability to control their own lives.

CM: One last question or point here—everybody has talked about how PBS and how corporate interests are having influence, like Archer Daniel Midland (ADM) and other foundations, I mean when it comes to media conglomeration with the Telecommunications Act is that all these words about competitiveness ignore the fact that these companies have enjoyed a government-funded monopoly basically on the airwaves for years.

PD: I think that people have a lot of misconceptions about the role of government. The role of regulation in most of the history of regulation has always been to impose more constraints on the public's behavior and thus favor those who could comply with those restraints. Those who could comply tended to be larger organizations, larger corporations, certainly if you look at the history of environmental regulation, oh sure, corporate America screams and whimpers whenever they have a new control placed upon their behavior, but the fact of the matter is, every time more environmental regulation goes up small businesses crumble and big corporations stand to benefit. They swallow up all their competition and media is very much the same way. The nature of communications regulation has created a situation that is vastly favorable to larger interests over small interests.



CM: It sucks.

PD: It's a travesty.

CM: I'm looking forward to some more community radio in my town. I hope that somebody is inspired to do something about it because all I know is that my stations suck.

PD: It's funny, because all the people I've ever talked to about it, lots of people ask me Is it illegal?, Is it dangerous? or whatever, but I've never had anybody ever say to me What's wrong with radio? Nobody has ever asked me that question! Everyone I ever talk to they say "Radio, it really sucks!" "I remember when I was younger there was..." People often remember something that really inspired them that happened on the radio, something that gripped them. That just doesn't happen anymore. Radio has very few surprises. It's "traffic and weather together on the hour" and it's the little ticker behind the all news station with all the three second blurbs that are supposed to keep you informed. Radio has gone so far downhill that I don't know of anyone who likes it anymore and so you end up with a question Who is this serving except for the people that own radio stations. A radio station is a license to print money. They are enormously profitable and they manage to make tons and tons of money at what they are doing.

At Radio Mutiny we really feel like too much of radio today is stuck in these safe formats, safe formulas that won't offend anyone. No one will ever need to touch the dial because they know that within 45 minutes they'll hear their favorite song AGAIN!

CM: Basically stations are owned by large companies so the formats are the same from town to town. You drive around you're going to listen to all news, you listen to adult contemporary, or hip hop station. There's no local variance anymore.

PD: The DJs all sound exactly the same. At Radio Mutiny we really think that radio should be at least a little dangerous. It should really have the potential to take you someplace you've never been before. That's some of the magic of radio. It's something that has really been lost, that as a radio pirate, you can bring back.

I had a pretty interesting thing happen to me about six months ago. I got a call from the owner of three stations somewhere in the Midwest. I don't know where he got my number from. I've gotten a number of these, but he was particularly interesting. He said to me: "With passage of the 1996 Telecommunications Act I own 3 stations. I started at the bottom. I just hung around the station. I loved radio. Gradually I learned all the technical stuff, I learned how to run the business, managed to buy a couple stations. Radio is my life, I love it. With the 1996 Telecommunications Act I'm going to be out of business in a year or two. I'm going to have to sell out or I'm basically going to lose my shirt. There's no way that I can compete with an advertising packaging deals that these chains of a hundred stations can make. I pay all my production costs for all three of these stations. Each one is a different format. If one radio chain owns a hundred stations and they produce the programming in some studio in Los Angeles and get to broadcast it out and they only have one production cost for a hundred stations as opposed to my one production cost for one station, I'm out of business, there's no doubt. So I've been thinking about maybe once I sell my stations I'll become a pirate because I can't bear to live without doing radio." It was at that moment that I realized that I was in the middle of something that I hadn't even understood. Really, radio is going through an enormous change right now, a very very hot issue. It's right on the frontlines of the questions that we face today. Is our society going to be devoted to doing things for their own sake, something like producing good radio for its own sake, or is the be all and end all of all of our culture going to be the marketplace. Is it going to be the interests of corporate America.

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RECLAIMING THE AIRWAVES

by Stephen Dunifer

During the last five years, as a direct challenge to the corporate stranglehold on broadcast media resources and the Federal Communications Commission's (FCC) regulatory structure which fosters and maintains this monopolistic cartel, the micropower broacasting, free radio movement has risen to seize and liberate the airwaves from the status quo. Hundreds of unlicensed community free radio stations have taken to the airwaves in ever increasing numbers. Bolstered by two favorble court decisions in the case of Free Radio Berkeley and overwhelming public support, the number of stations has reached such a number as to make it very difficult for the FCC to stop this grassroots radio rebellion. Despite the shutting down of some stations at the ugring of the National Association of Broadcasters, free radio proponents are vowing to put 10 stations on for every silenced station. It is toward to the even greater proliferation of micropower community FM radio stations that this introduction to micropower broadcasting is dedicated.

Many people still assume that an FM broadcast station consists of rooms full of equipment costing tens of thousands of dollars. The Micropower Broadcasting, Free Radio Movement has shown this to be untrue. Micropower broadcasting uses FM transmitters whose power output is in the range of 1/2 to 40 watts. Such transmitters have a physical size that is not greater than that of your average brick. These transmitters combined with other equipment including inexpensive audio mixers, consumer audio gear, a power supply, filter and antenna enable any community to put its own voice on the air at an average cost of $1000-$1500. This is far more affordable than the tens or hundreds of thousands required by the current FCC regulatory structure.

An overview of the technical aspects of putting together a micropower broadcasting station are covered in the following material. It is important to note that the main argument the FCC uses against micropower broadcasting is the issue of interference with other broadcast services. Interference is a valid concern. By using equipment that is frequency stable and properly fitted with harmonic suppression filters along with good operating procedures and standards, the FCC's argument can be effectively neutralized.

Further, the technical aspects of micropower broadcasting require some basic knowledge in the areas of electronics and broadcast practices. Hopefully, this overview will be able to convey some of this knowledge to you. If you are unsure of your abilities try to find someone who has the technical experience to help you. It is hoped that as this movement grows a network of people with the required technical skills will be formed to assist in the process of empowering every community with its own voice. If you are a person with engineering or technical experience, please contact Free Radio Berkeley to become part of this network.

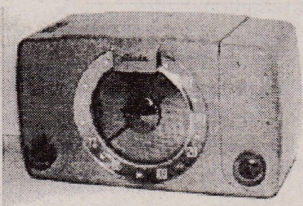
FINDING A FREQUENCY

Before you can proceed any further you must determine if there are any available frequencies in your area. Due to frequency congestion in the large urban metroplexes such as Chicago, Boston, LA, NYC, etc. this may be a bit difficult. You will need several items to do a frequency search: a listing of the all the FM radio stations within a 50-70 mile radius of your area; and a digitally tuned radio. There are several databases on the world wide web which can be searched for FM radio stations in any given area. Web sites are: www.jagunet.com/~kodis/station.html & www.airwaves.com

Channel separation is the biggest problem. FM broadcast frequencies are assigned a frequency channel 200 kilohertz wide. Good broadcasting practice requires that at least one channel of separation must exist on either side of the frequency you intend to use. In other words, if you have picked out 90.5 as a possible frequency then 90.3 and 90.7 should be clear of any receivable signals. This is why a digital receiver is an important item for the frequency search.

Once you have a complete listing of all the FM radio stations look for possible frequencies with the appropriate channel spacing. Depending on topography, distance and the output power of the other stations certain "used" frequencies may in fact be open. Compile a list of the possible frequencies. Then, using a digital FM receiver with an external antenna, scan and check these frequencies. Do this from a number of locations and at varied times within the area you propose to cover. In most cases weak, intermittent, or static filled signals can be ignored and counted as either usable or providing the necessary channel separation. Hopefully you will find at least one or two usable frequencies. If you live in a more rural area or some distance from a large urban area, finding a usable frequency should not be very difficult. 87.9 can be used as a frequency under two conditions. One, if there is not an existing station on 88.1, and two if there is not a TV Channel 6 being used in your area.

After compiling your list of possible frequencies have your friends check them out on their receivers or radios as well. It is helpful to do this since a variety of different receivers will more accurately reflect the listening conditions in your area. After all of this you should have a workable list of frequencies to use.



LOCATION OF STUDIO AND TRANSMITTER

Before you set up the station an adequate location must be found. Since the antenna will be there as well a site with adequate elevation is required. Ideally the top of a hill or a spot somewhere on the side of hill overlooking the area of coverage is best. FM transmission is "line of sight" the transmitting antenna and receiving antenna must be able to "see" each other. Therefore, any large obstructions will have a tendency to block the signal path. Keep this in mind when choosing your location. If your site is a 1 to 3 story building, a 30 foot push up style mast attached and guyed to the roof or a TV antenna style tower bracketed to the side of the building will be needed to provide adequate height for the antenna. At the very least you need to have the antenna at least 40-50 feet above the ground. In some areas a building permit may be needed to attach a mast or tower to a building.

It is good practice to keep the transmitter some distance from the audio studio since the radio frequency emissions from the transmitter can get into the audio equipment and cause noise and hum. Your transmitter should be set up in another room, attic space, etc. as close to the antenna as possible. Keep the distance from the transmitter to antenna as short as possible to minimize signal loss in the coaxial cable feeding the antenna.

These are some of the basic issues regarding site selection. Landlords, room mates, leases etc. are your problem.

FM TRANSMITTERS

FM is an abbreviation for Frequency Modulation. Modulation is how information is imparted to a radio frequency signal. In the case of FM the audio signal modulates what is called the carrier frequency (which is the frequency of the broadcast signal) by causing it to shift up and down ever so slightly in response to the level of the audio signal. An FM radio receives this signal and extracts the audio information from the radio frequency carrier by a process called demodulation.

Modulation of the signal takes place within the FM broadcast transmitter. The transmitter consists of several different sections: the oscillator, phase locked loop, and gain stages. Generation of the broadcast carrier frequency is the responsibility of the oscillator section. Tuning (as distinct from modulation) or changing the frequency of the oscillator section is either done electronically or manually. For a practical radio station that will be operated for more than a few minutes, it is almost essential to have the tuning done under electronic control since free running or manually tuned oscillators will drift in frequency due to temperature and inherent design limitations. This is an important consideration is selecting a transmitter. Since one of the goals is to deprive the FCC of technical objections to micropower broadcasting it is critical to have transmitters that stay on frequency and do not drift. This, of course, rules out using transmitters based on free running oscillators.

As the modulation level increases the amount of space occupied by the FM signal grows as well. It must be kept within a certain boundary or interference with adjacent FM broadcast channels will result. FCC regulations stipulate a maximum spread of plus or minus 75,000 cycles centered about the carrier frequency. Each FM channel is 200,000 cycles wide. Over modulation- the spreading of the broadcast signal beyond these boundaries- is known as splatter and must be avoided by controlling the modulation

level. As a result the signal will be distorted and interference with adjacent channels will take place.

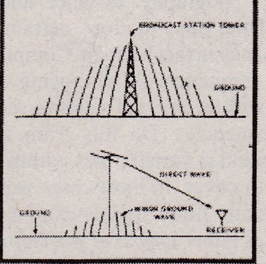
Transmitters are available in kit form from a number of different sources including Free Radio Berkeley, Progressive Concepts, Panaxis and Ramsey. Assembly requires a fair degree of technical skill and knowledge in most cases. Free Radio Berkeley offers an almost fully assembled 1/2 watt PLL transmitter kit requiring a minimal amount of assembly. Kits from Ramsey are rather debatable in terms of broadcast quality. An English firm Veronica makes some rather nice kits as well.

AMPLIFIERS

Although 1/2 to 1 watt may be perfectly adequate for very localized neighborhood radio coverage, higher power will be required to cover larger areas such as a town or a portion of a large urban area. In order to increase the output power of a low power FM exciter or transmitter an amplifier or series of amplifiers are connected to the output of the transmitter. Amplifiers are also referred to as amps, and should not be confused with the unit of current also called amps.

Amplifiers are much simpler in design and construction than a transmitter. Most of the amplifiers used in micropower broadcasting employ only one active device, an RF power transistor, per stage of amplification. By convention most broadcast amplifiers have an input and output impedance of 50 ohms. This is similar to audio speakers having an impedance between 4 and 8 ohms. When an RF amplifier with a 50 ohm input impedance is attached to the 50 ohm output impedance of a transmitter this matching of impedances assures a maximum flow of electrical energy or power between the two units.

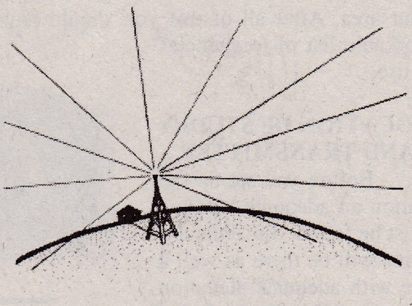
A mismatch between any elements in the chain from transmitter to amplifier to filter to antenna will reduce the efficiency of the entire system and may result in damage if the difference is rather large. Imagine the results if a high pressure water pipe 4 inches in diameter is forced to feed into a 1/2" water pipe with no decrease in the action of the pump feeding the 4 inch pipe. In an RF amplifier the RF power transistor will heat up and self-destruct under analogous conditions



Selecting the right amount of power is rather important since you should only use enough power to cover the desired area. Unfortunately there is not an easy answer to the question of how much area a certain amount of power cover. Antenna height is very critical, 5 watts at 50 feet will not go as far as 5 watts at 500 feet. Assuming you do not have a 10 story building or a convenient 500 foot hill to site your antenna and transmitter on, experience in urban environments has yielded the following rough guidelines. With an antenna approximately 50 feet above the ground. 1/2 to 1 watt will yield an effective range of 1 to 3 miles, 5-6 watts will cover out to about 1-5 miles, 10-15 watts will cover up to 8 miles, 20-24 watts will cover up to 10-12 miles and 30-40 watts will cover up to 15 miles. Coverage will vary depending on terrain, obstructions, type of antenna, etc. If your antenna is very high above average terrain you will be able to go much further than the figures given above. Quality of the radios receiving your signal will be a determining factor as well. Since the power levels are rather low in comparison to other stations an external antenna on the receiver is highly suggested, especially an outdoor one.

An output filter must be used between the transmitter/amplifier and the antenna. Some amplifier kits come with a filter included, such as the 20 Watt FRB amplifier. These do not need an additional filter. More on this in the filter section.

Heavy gauge (12-16 AWG) insulated stranded wire is used to connect the amplifier to the power supply. Observe correct polarity when making the connection. Reversing the polarity will result in catastrophic failure of the transmitter. Red is positive and black is negative or ground.



2-1 Radio waves travel away from the antenna at the speed of light.

POWER SUPPLIES

Most of the transmitters and amplifiers used in micro broadcasting require an input voltage of 12 to 14 volts DC. Higher power amplifiers (above 40 watts) require 24-28 volts DC. In a fixed location the voltage is provided by a power supply which transforms the house voltage of 110 volts AC to the proper DC voltage.

Any power supply you use must have a regulated voltage output along with protection circuitry. Some reasonably priced brands include Pyramid, Triplite and Astron. Do not use any of the wall transformer type of power supplies. Such units are not adequate for this application.

For mobile applications voltage can be fed from the cigarette lighter socket of a car with the correct plug and heavy gauge wiring. This may not work well in some newer vehicles with are reported to have some sort of current limit protection on the lighter socket. Check with an auto mechanic about this if you are in doubt. Electrical systems on newer vehicles are rather sensitive and can be damaged if not properly understood.

Another problem with mobile operation is battery drain. A 20-40 watt transmitter running for 4-5 hours can deplete the battery to the point where the vehicle may not start. It is better to have a separate battery running parallel to the charging system with an isolator. Isolators are available from Recreational Vehicle accessory suppliers. Use a high capacity deep discharge type of battery.

Lead acid batteries are not very benign. Acid can leak and spill on people, clothing and equipment. It is best to keep the battery in a plastic battery box. Vapors from the battery are explosive in confined areas. Keep this in mind for mobile vehicle operations. You might consider using a gell cell type of battery which is sealed and can not leak. These are a bit pricey but have far fewer problems. A good quality gel charger must be used to ensure battery longevity.

Smaller gel cell batteries work really well for setting up a low power (6 watts or less) transmitter on a street corner as a public demonstration of micropower radio. In Berkeley a 6 watt micropower station is set up at the local flea market as a community demonstration on weekends. It is called Flea Radio Berkeley. Transmitters can be set up at demonstrations and rallies so motorists can tune their radios to the frequency which is displayed on large banners near the streets and listen in on what is happening. This has worked very well. Use your imagination to show how micropower broadcasting can be brought into the community.

FILTERS

Although it is rather simple in design and construction a filter is one of the most important elements in broadcasting. No matter what, a proper filter must be used between the transmitter and antenna. Use of a filter will help deprive the FCC of one of its main arguments against micropower broadcasting - interference with other broadcast services.

A proper filter reduces or eliminates harmonics from your broadcast signal. Harmonics are produced by the transmitter and are multiples of the fundamental frequency you are tuned for. For example, if you broadcast at 104.1, you may produce a harmonic at 208.2, and (less likely) 312.6 and so on. Most filter designs are of the low pass type. They let frequencies below a certain frequency pass through unaffected. As the frequency increases and goes beyond that point the filter begins to attenuate any frequency that is higher than the set point. The degree of attenuation increases with the frequency. By the time the frequency of the first harmonic is reached it will be severely attenuated. This is very important since the first harmonic from an FM transmitter falls in the high VHF TV band. Failure to reduce this harmonic will cause interference to neighboring TV sets.

Not really related to filters but an important side issue is the use of FM frequencies at the bottom and top ends of the band. Do not use 87.9 to 88.3 or so if their is a channel 6 TV frequency being used in your local area. Television sets have notoriously poor selectivity and your signal might end up coming in on the sound carrier of the TV if channel six is being used. At the top end of the band do not go any higher than 106 MHz if the transmitter is near an airport. In fact, do everything possible not be too close - at least several miles and away from the flight path(s). Even though interference possibilities are minimal there is not any point in taking chances since the FCC has claimed airplanes will fall from the sky if micropower broadcasting is given free reign. Corner cutting corporate airline maintenance polices most likely pose a greater danger to public safety than micropower broadcasting, however.

ANTENNAS

An antenna's primary purpose is to radiate the FM broadcast signal

from the transmitter to surrounding FM radio receivers. In order to do this several conditions must be met. First, the antenna must be tuned to the frequency being transmitted. Secondly, it must be sited and oriented properly.

At FM frequencies the radio waves travel in a straight line until an obstacle is met. This is known as line of sight transmission. If the receiving antenna and transmitting antenna can "see" each other and the path distance is not too great to attenuate the signal, then the broadcast signal can be received. Radio signal strength is based on the inverse square law. Double the distance and the signal strength will be 1/4 of what it was.

Since FM broadcast transmissions are line of sight, the height of the antenna is very important. Increasing the height is more effective than doubling or tripling the power. Due to the curvature of the earth the higher the antenna the greater the distance to the horizon. Increased height will place the antenna above obstructions which otherwise would block the signal. Your antenna should be at least 40-50 feet above the ground. Count yourself lucky if you can site the antenna on a hill or a ten story building.

Antennas are available in a variety of designs and congifurations. Many commercial FM broadcast antennas are based on some variation of the dipole design. A dipole consists of two radiating elements whose length is equal to 1/4 of the wavelength of the transmitting frequency. At FM broadcast frequencies this length will range from about 24 inches to 32 inches. These two elements form the arms of a "T" with the support arm forming the leg. A mounting connector at the middle keeps the elements and support arm electically isolated from each other. The center conductor of the coaxial cable feeding RF energy to the antenna is connected to one element and the ground shield of the coax is connected to the other element. Orientation of the dipole is vertical with one element pointing up and the other down. The support arm is attached to a metal mast or pipe.

Other designs are used as well. A popular commercial antenna, the Comet, is a vetical radiator 5/8 of a wavelength long. It is very easy to tune and cost a little over $100. A variety of antenna designs can be found on the Free Radio Berkeley website - www.freeradio.org

CONNECTORS AND CABLE

Radio frequency cables are referred to as coax as a generic term. It is short for coaxial. A coaxial cable consists of an inner conductor inside an insulating core. This is surrounded on the outside by a metal braid or foil, called the shield. This shield is in turn covered by an insulating jacket of plastic material. Coaxial cables are specified in terms of impedance which for most micropower broadcasting purposes is 50 ohms except for dipole phasing harnesses.

STUDIO SET UP

A typical broadcast studio consists of an audio mixer (DJ style works best), one or more CD players, one or more cassette tape decks, a turntable or two, several microphones, and a compressor/limiter. Optional items can include a cart machine and a phone patch.

Reasonable quality mixers start at $200 and go up in price from there. DJ styles are best since they have a large number of inputs available and support turntables without the need of external phono preamps. Any mixer you select should have least 2 or more microphone input channels. These should be low impedance inputs. Other features to look for include high visibility VU (level) meters, slide faders for each channel, switchable inputs for each channel, stereo or mono selection for the output signal, and an auxiliary output for an air check tape deck.

CD players and tape decks can be your average higher quality consumer audio gear. Day in and day out usage will eventually take their toll so pay for the extra warranty period when it is offered. When one wears out in 6 months or so just take it back under warranty for either repair or replacement.

DJ style turntables are the best choice for playing vinyl. Cheaper units just will not stand up to the wear and tear of daily usage. Select a heavy duty stylus as well.

Microphones should be fairy good quality vocal types. They can be either directional or omnidirectional. Directional microphones will pick up less ambient noise but need to be on axis with the person's mouth for best pick up. Since some folks do not pay attention to where the microphone is in relation to their mouth, an omnidirectional might be considered a better choice if this is the case. A distance of about 4 inches should be maintained between the microphone and mouth. Place a wind screen foam piece over each microphone. Some microphones have built-in shock and vibration isolation to keep bumps to the microphone from being audible. It is a good idea to use some sort of isolated holder for the DJ microphone. An old swing arm lamp can be adapted to hold a microphone.

Headphones are essential for monitoring and curing up program material. You can either opt for high quality rugged units that are a bit costly or plan on replacing an inexpensive set every few months.

A limiter/compressor is an essential part of the audio chain. It is used to keep the audio signal from exceeding a preset level. Without this the transmitter will be overmodulated resulting in signal splatter and distortion. Signal splatter will cause interference with adjacent stations and distortion will send your listeners elsewhere.

A very important consideration is to keep as much distance between the studio gear and the transmitter as possible. RF (radio frequency signals) will find their way into audio equipment and produce a hum or other types of noise. You can separate the two areas by using a low impedance cable between the limiter/compressor and the transmitter.

Your studio should be arranged to provide easy access to all controls and equipment with plenty of table space. An L or horseshoe shape works well for the studio bench. An open area within the sight line of the operator should be provided so there will be a place for extra microphones and guests.

FINAL WORD

Although it seems like there is a lot to deal with in setting up a micropower station, it can be broken down into three areas- studio, transmitter and antenna. It should not be difficult to find someone with studio set-up experience to help with the project. Transmitters, particularly their construction and tuning, should be left to an experienced person. If such a person is not available there are a number of people who will assemble, test and tune your transmitter for whatever fee they have set. Stick to a commercial, easy to tune antenna such as the Comet if your skills are minimal. These can be purchased pre-tuned for an additional fee from FRB and L. D. Brewer. It is best to put most of the energy into organizing and setting up the station.

Experience has shown that once the technical operation is in place and running, it will require very little in the way of intervention except for routine maintenance (cleaning tape heads, dusting, etc.) and occasional replacement of a tape or CD player.

What requires most attention and "maintenance" is the human element, however. More time will be spent on this than any equipment. As a survival strategy it is best to involve as much of the community as possible in the radio station. The more diverse and greater number of voices the better. It is much easier for the FCC to shut down a "one man band" operation than something serving an entire community. Our focus is on empowering communities with their own collective voice, not creating vanity stations. Why imitate commercial radio ?

Before you commit to your first broadcast it would be advisable to have an attorney available who is sympathetic to the cause. Even though they may not be familiar with this aspect of the law there is a legal web site which offers all of the material used in the Free Radio Berkeley case. There are enough briefs and other materials available to bring an attorney up to speed. That web address is: www.368hayes.com. A list server, nlgcdc@agora.rdrop.com, for the National Lawyers Guild Committee on Democratic Communications puts you in touch with the group that is doing a lot of the legal work on micropower broadcasting. Contact address and phone are:

NLGCDC, 558 Capp St., San Francisco, CA 94110, (415) 648-8450, (415) 362-4119 FAX

Contacts

- Free Radio Berkeley, 1442 A Walnut St. #406, Berkeley, CA 94709, (510) 464-3041, email: frbspd@crl.com / website:www.freeradio.org
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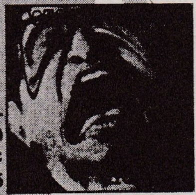

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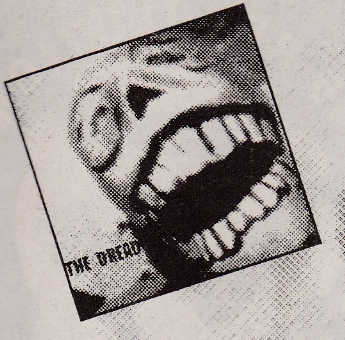

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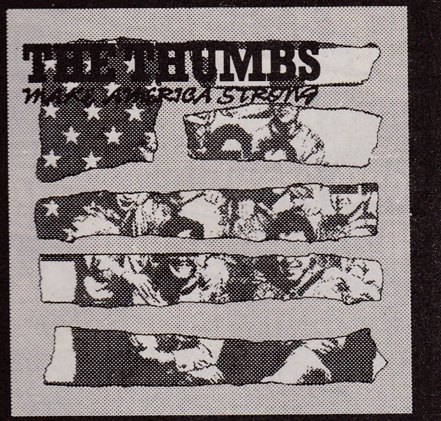

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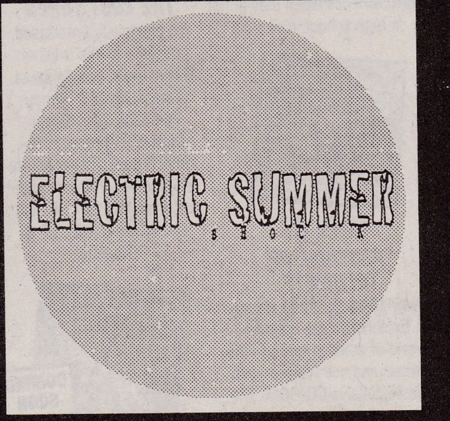

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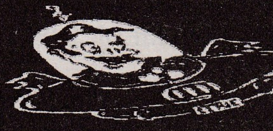

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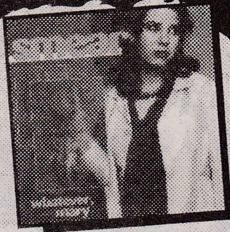

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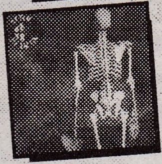

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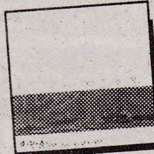

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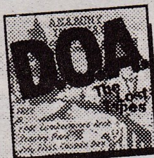

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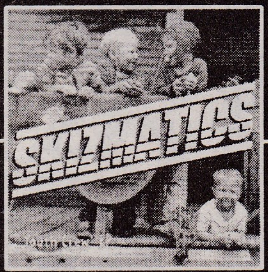

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MAXIMUMROCKNROLL
NEWS
June 1998 Page 1

Black Liberation Radio vs. The FCC

One of the most persecuted stations in the country is Black Liberation Radio in Decatur, Illinois. The following historical information comes from a press release published in August 1997 by Free Radio Berkeley:

"Black Liberation Radio, run out of the house of Napoleon Williams and Mildred Jones, is an unlicensed micro power radio station in Decatur,IL.,— a city of 100,000 with four major multinational corporations: Caterpillar, Firestone, Archer Daniels Midland and Staleys. Black Liberation Radio has been on the air since 1990 addressing such issues as poverty, unemployment and police brutality. Macon County, the county where Decatur is located is Klan country and generally extremely racist. Though 16% of Decatur is African American, Black Liberation Radio is the only radio station where music with black artists and black perspectives can be heard. The radio station has consistently been a voice for working people and as more and more people listened the more the station was seen as a threat to the power structure. Napoleon Williams and Mildred Jones have endured a long history of harassment by local and state authorities, including arrests on dubious charges, raids, the removal of their children into foster care, etc.. They have both served time already for the dubious charges and thus it could be said that they have already been "political prisoners". The station was raided by the police (Notice, it's not even the FCC, but the police.) in January 1997 at which time the broadcasting equipment was taken. A new transmitter was obtained with help from Free Radio Berkeley and the station was back on the air within two weeks. The second and last raid this year on Napoleon & Mildred's house took place on May 10, 1997 when, at the order of the Illinois Attorney General, a SWAT team broke down the front door and took Napoleon and Mildred to jail. Miraculously, the station remains on the air today, but with one founder in prison and the other facing prosecution."

The FCC, in concert with the local police and the Illinois Department of Children and Family Service, have used several tactics to suppress the station. A commonly used strategy is to claim that the micropower station interferes with the signal of a commercial station. In this case, a local station owner, Tom Burns, has been on a long crusade to shut the station down, writing numerous letter to the FCC and other state and federal officials.

In this case, however, the state has gone above and beyond the usual tactics, and is attacking Mildred and Napoleon from every angle. Mildred is currently in prison for violating probation for shoplifting, even though both Napoleon and Mildred claim her innocence. The couple has had their children taken away by the DCFS and Napoleon is still facing charges for eavesdropping: recording conversations with DCFS to protect himself, under a rarely used law altered in 1994. The judges on this case have been accused of conflict of interest, as the judge in Napoleon's case, and Mildred's probation hearing and shoplifting case is closely tied to the judge who heard Mildred's case back in 1992. The family has yet to regain custody of all of its children. Mildred has been denied visits with her children for the 9 months she has been in prison.

The current news is that the DCFS has finally appointed new caseworkers to the family who have actually expressed interest in the situation and are

continued page 5 column 1

Corporate Crime Report

another reason to resist corporate culture

A report from the *Weekly News Update On The Americas* published on March 29 detailed Ford Motor's complicity in the detention and torture of Argentine workers at it's factory near Buenos Aires. The information came available in March in during a case initiated in Spain concerning the disappearance of hundreds of Spanish citizens during military repression in Argentina. The Spanish court is claiming the right to prosecute Argentine leaders under international law, similar to the prosecution of fugitive Nazi war criminals.

The report showed evidence that leaders at Ford's Argentine subsidiary aided in the detention, torture, and execution of workers, and provided vehicles for the military's operations. The documents, prepared by the Congress of Argentine Workers (CTA), illustrated Ford's role in supressing the working class (cutting wages, suspending union contracts, firing union activists) to increase it's profit.

This information was posted to the A-Infos anarchist news service: http://www.tao.ca/ainfos/

Wendy O. Williams, punk rock star in 1980s, commits suicide

ASSOCIATED PRESS

STORRS, CONN.

Wendy O. Williams, whose stage theatrics as lead singer of the punk band the Plasmatics included blowing up equipment and chain-sawing guitars, has committed suicide. She was 48.

Williams

Williams' former manager and longtime companion Rod Swenson said he discovered her body Monday in a wooded area near their home. The state medical examiner said Williams died of a self-inflicted gunshot wound.

Swenson said Williams had been despondent for some time.

Williams, who sported a Mohawk haircut, was dubbed the "queen of shock rock" and was nominated in 1985 for a Grammy in the best female rock vocal category during the height of the band's popularity.

Williams' on-stage antics attracted a following for the Plasmatics, who debuted in New York City clubs in 1978.

Police in Milwaukee arrested Williams and Swenson in 1981 after she allegedly simulated a sex act in concert at a nightclub. Charges of battery of an officer and obscene conduct against Williams later were dropped and a jury cleared Swenson of obstructing an officer.

She was acquitted of an obscenity charge in Cleveland in April 1981. She was accused of performing covered only with shaving cream and simulating sexual activity.

In November of that year, she was sentenced to one year supervision and fined $35 by an Illinois judge for beating a free-lance photographer who tried to take her picture while she was jogging along the Chicago lakefront.

The band made several international tours, once was banned in London, and appeared on Tom Snyder's "Tomorrow" show, where they blew up a car in the studio.

Swenson said he and Williams moved to Storrs in 1991, three years after the group's last tour. She had not performed for several years, and had worked most recently as an animal rehabilitator, he said.

from the *St Paul Pioneer Press*, 4/8/98

Guttermouth Singer Charged With Indecency

SASKATOON, Saskatchewan — The lead singer from the California punk band Guttermouth has been charged with committing an indecent act for allegedly exposing himself during a performance and encouraging an underage girl to do the same

Mark Adkins is to appear in court October 21 to face trial for the act, which allegedly was committed during an all-ages show at the University of Saskatchewan on March 21.

Adkins allegedly performed a magic trick called the "disappearing penis" that involved stripping naked after inviting two young women from the audience onstage.

The charge alleges that Adkins exposed himself to someone younger than 14. It's also alleged that Adkins invited an underage girl onstage and persuaded her to expose herself to the audience.

Adkins was arrested the next day, detained overnight and deported.

The charges prompted the Huntington Beach band to cancel the rest of its Canadian tour.

ASSOCIATED PRESS

from the *San Francisco Chronicle*, 4/15/98

Tim Childs played drums for the Kanker Sores for 3 years. In the three years I spent with him he amazed me and everyone who ever saw him play. Watching Tim attack the drums was pure energy and emotion; never letting go of his hard hitting creativity. Weather we were in front of 5 people or 500 he played every show like it was his last. Through our two tours he was the staple of happiness, he always had a dorky smile to flash at the girl in the drive-through window. When we were 16 years old (too young to drive to hollywood on a school night) and first started playing shows he would sneak out of his house or say he was going to study at a friends house so that he wouldn't let us down. It was always band first. Kanker Sores would never have made it this far without him, he was as an equal part of our sound as any of the other members. In fact, with out him we probably would have be so discouraged by our sheer sloppiness so much that we would have disinergrated a long time ago.

One of the things I remember most distinctly about Tim was that no matter how tired he was, how many shows we played that night, or how late we had stayed up the night before, I could look up after our set was finished and see him loading up the van. He said that he was only one who could "do it right" but he knew we were all too drained to do it ourselves. After loading the van he would hop in the drivers seat and be the bus driver all night. This was almost rutine and we all took it for granted. Whoever said it's the little things that count must have met Tim Sore.

On April 13,1998 I called Tim to give him directions to our show the following night. Oddly his dad aswered Tim's line and I asked if Tim was home. For a minute he paused, then he told me that Tim was killed in an auto accident the night before. The loss I felt at that moment can be paralelled. It still hasn't fully hit me that he's gone but the pain is already welling up. Tim we all love you and we will keep you in our hearts. We wont forget you.

—Joe Sore

NO G-NEWS IS GOOD G-NEWS *with Gary Gnu*

Everyone knows that the public school system comes up short, despite claims of great improvements within the last 20 or so years. Public school - the institution most kids spend the majority of their waking lives in - modeled after the prison system around the turn of the century and only recently beginning to address the difficulties that accompany growing apart from those authoritarian roots. Bilingual education has been a thorn in the side of parents, teachers, and "professional" education-reformers from its inception. People can hardly agree upon a definition, much less a system-wide program which will work. It seems like most people, even if they haven't thought much about it, will know all this.

But I have no idea how informed people are - especially non-students / non-educators and, obviously, non-California residents (maybe it's the old criticism of bay-area denizens thinking that San Francisco is the center of the Earth, or my entrenched position as an Education student at UC Berkeley) - about the Unz Initiative which will be decided in the upcoming elections. It's Ron Unz' $900,000 baby, and it legislates all California bilingual education programs out of existence. Should it pass, public schools will have 60 days to implement the new program: one year of intensive instruction in English, followed by a "sink-or-swim" placement in mainstream "english-only" classes. Teachers will be prohibited by law from speaking any language other than English in the classroom.

This is nothing new. Think McCarthyism, NAFTA's defense against those "illegals" stealing American jobs, Jack London's "yellow peril" and the history of socialized white supremacy we have our rich white "forefathers" to thank. It *will* be strike three against educational reform efforts, however, finally foiling (within the last 5 years!) attempts to foster a culturally diverse populace in this state– if it passes, 35 years of struggle toward equality for non-whites will, for all intents and purposes, be stricken from the record. Erased. Deleted. Forgotten, and we're back to square one. Propositions 187 and 209 eliminated government support of Affirmative Action on the college level, now Unz proposes to carry this back through kindergarten. Speak English or Die.

Why is this important? I shouldn't have to answer that, but I will anyway: California is perceived as a fairly progressive state, and true or false, has a great deal of influence on the rest of American society. Yes this is an opinion. I could be wrong, but I'm not. Ever hear of the Domino Effect? I have, thanks to 11th grade U.S. History (which should be renamed something like "A History of Modern Imperialism"...), and if you missed that as well as the exciting domino episodes of That's Incredible in the 80's, it suggests that once a large enough portion of something makes a decision, or takes action, the rest will follow – like dominoes. Well, California has the greatest number of Representatives in Congress, as well as the largest and most culturally diverse population in the United States. It might look something like a two-story domino, waiting to topple and crush the entire sound stage of That's Incredible, including all the other dominoes and Fran Tarkenton.

So yes, this issue is culturally relevant to folks outside of "sunny" California, since friends of Mr. Unz will soon be knocking on your state's door. And for those international readers out there, the U$A ain't all that, not like you needed me to remind you of that. In fact, this is probably one of the least effective spots I could present this information, *and* my opinion. The phrase "preaching to the converted" doesn't quite cover the punks – it seems more like those who vote will obviously vote against it, and most of the rest won't vote at all. I know there are some right-wing punks (about as many as there are non-white punks – oh bless our little microcosmic reproduction of the greater society) but I won't hold my breath for their voting to support this initiative either. But, um... if you do vote, kindly vote against this ridiculous initiative.

* * *

Running with the notion that "the scene" is just a little reproduction of the greater society which spawned it, it seems as though a great portion of the kids are as uninformed as the oft-named "masses" of US society, and equally subject to the influence of the mass media (like MRR) in formulating their opinions. Myself included. So believe my soothing, hypnotic words... Unz is bad... vote against it. Realize how I obviously know everything about the situation – after all, I did my homework for them to let me write this, right? Don't consider my article's lack of sources, quotes, or any factual information. Do you know me? Then don't trust me. Inform yourself. The Unz initiative is on the state ballot – thanks to the generous monetary contribution of it's sponsor (an upper-class white male business man, not a teacher, not even from a culturally diverse community) – read it.

Despite the legalese, it's not all that complicated -it simply does away with the problematic, hotly contested issue of bilingual education, without trying to offer any specifics to replace it with. Other than making it illegal to help the kids who need the most help. When you think about it, it's really just what we need. A return to the cultural imperialism of yore. U$A = Borg, assimilate or die. The melting pot, where people of color melt and are forced to try and become white, middle class Americans. It's fucking stupid, of course!

I wish that even "the kids" within this relatively small scene would trouble themselves to stay aware (yes, I'm aware of the difficulties this presents), much less the "masses" in general. It seems like people depend on the media to stay informed, without considering the inherent and oft-deliberate biases that come with the "news." A large percentage of non-white voters supported Prop 209 – surely this was due to the media's portrayal of the initiative as standing for equality, thinking they might get a fair deal if it passed – despite its terrible repercussions (the single largest being the elimination of Affirmative Action). I hope the same thing doesn't happen, and well-intentioned but uninformed

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RACIST BALLOT IN CALIFORNIA

On June 2, registered California voters will have the opportunity to put a halt to the latest in a series of racist ballot measures. Proposition 227, which aims to eliminate bilingual education from the California school system, follows closely behind other racist, recently passed initiatives - prop. 187, prop. 184, and prop. 209. Prop. 184 (Three strikes you're out) and prop. 187 (The anti-imigration initiative) both passed in 1994, and were soon followed by prop. 209 (Anti-affirmative action) in 1996. Prop. 227 is being sponsored by right-wing extremist and multi-millionaire Ron Unz. Though Ron Unz has no background in education policy, prop. 227 adopts the most unproved method of learning English, his initiative has shown strong support in the polls. In addition to eliminating bilingual education, prop. 227 criminalizes teachers who even attempt to assist a student in his or her's native language. Parents and local school boards are left with no other educational options than to adhere to prop. 227 if it is passed into law. Proposition 227 offers no advanced alternative method of instruction, but instead regresses back to a sink or swim approach. It is hard to understand why people believe that forcing students of all ages into one classroom, and forcing them to learn English in one year will work when it's been proven in study after study that it takes a minimum of five years to successfully do so.

For more information you can contact: Californians For Justice, 1611 Telegraph Ave. #206, Oakland CA 94612; 1010 S. Flower St. #218 Los Angeles CA 90015. - Jay Unidos

A Recent Chronology of the Micropower Radio Movement

by Chuck Munson

1986 — M'banna Kantako starts Afrikan Liberation Radio from his living room in a Springfield, Ill., public housing complex.

1989 — M'banna Kantako broadcasts story on local police brutality case. "The next day, the FCC issued a cease and desist order and fined Kantako $750. The plaintiff was Springfield s chief of police. After losing his case for not showing up in court, Kantako, who is assisted by family and community members at his "station," decided to double his broadcasts." (Black Liberation Radio web site)

8/21/90 — Black Liberation Radio first goes on the air in Decatur, Illinois (about 130 miles south of Chicago).

8/31/90 — Napoleon Williams arrested after Black Liberation Radio goes on the air in Decatur, Illinois. Williams continues to broadcast today along with Mildred Jones. They say "that, over the years, they've been the victims of repeated raids and harassment, unconfirmed allegations, uncooperative and unsympathetic public defenders, incompetent Department of Children and Family Services case workers, and a biased judiciary. The harassment has hurt them economically and emotionally: currently, two of their children are in state custody." They are dragged though the courts on various charges and do some jail time. (Black Liberation Radio web site)

1991 — CIA pirates use Radio Cairo to disinform the Iraqi people during the Gulf War.

April 1993 — Free Radio Berkeley goes on the air.

January 1994 — Zapatistas take to the air in Chiapas.

1995 — FCC takes Stephen Dunifer of Free Radio Berkeley to court. Judge Wilken presides over case.

7/21/96 — Beat Radio goes on the air in Minneapolis, featuring dance sounds not heard on commercial stations. On November 1st, the Feds raid the station and steal the equipment.

4/8/97 — Black Liberation Radio in Decatur, Illinois raided once again by state and local authorities.

9/04/97 — U.S. marshals raid Oldies 104.7, WZVU in Howell, New Jersey, and steal broadcasting equipment.

9/26/97 — Radio World, a trade publication of the National Association of Broadcasters, attacks pirate radio.

10/7/97 — Free Radio Memphis gets letter from FCC. The stations responds with letter that includes "Let me suggest further that to not allow for microradio broadcasting is in violation of the FCC mission. Not only is it a violation of the FCC mission it is clearly a form of discrimination. The airwaves are a public resource which should be available to all, not just the elite few who have the hundreds of thousands of dollars, if not millions, which are required by the established process."

10/9/97 — FCC issues a warning for operating without a license to Lawrence Community Radio, KAW-FM (88.9), a 10 watt station broadcasting from downtown Lawrence, KS. KAW-FM is still on the air at this time (3/98). "Compliance officer Brad Gilliland notified the owners of Liberty Hall (where the station is located) that continued operation of the station could result in "severe" penalties. Gilliland underlined "severe," and hand-wrote "up to $10,000 fine & /or 1 yr. in jail." Harassment of landlords is one tactic the FCC's been known to use against micro radio stations. Liberty Hall provides space to the station, but is not responsible for its operation, wrote Lawrence attorney Dennis Highberger in response to the warning." (K.C. Pitch)

10/29/97 — WDOA in N. Grafton, Massachusetts shut down by FCC. Radio Free Allston, located in Boston, Massachusetts, visited by FCC. The previous summer, the Boston city council had passed a resolution supporting RFA's right to broadcast.

10/29/97 — San Marcos, Texas microradio station, Micro Kind Radio, found not guilty of violating three zoning ordinance violations.

11/6/97 — FCC seizes the rooftop transmitter of micropower station KCMG 107.9 in Kansas City. This station was broadcasting twenty-four hours a day, seven days a week, to Kansas City's Hispanic community.

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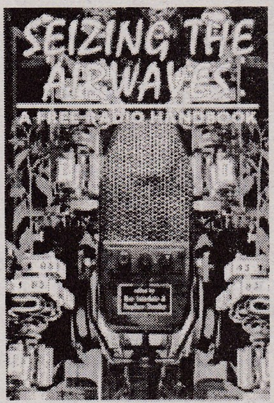
Book Review:

Seizing The Airwaves: A Free Radio Handbook
Ron Sakolsky & Steven Dunifer
208 pgs * $12.95 * AK Press * PO Box 40682 * San Francisco, CA 94140-0682



The title of this book about the Micro Radio movement is a bit of a misnomer. "Handbook" to me would mean a "how to" kind of book, and while the last two (short) chapters are of this type, the rest of the book in fact deals with the concept and necessity of Micro Radio stations to serve local communities. This is of course much more interesting; electronic diagrams just confuse me, and I'm not planning on starting my own radio station, but it was definitely educational to hear from those who have.

The book is made up of essays, transcribed speeches and interviews, thus giving us several different perspectives. I learned about the failure of community radio stations, (becoming successful and striving for "professionalism", shutting out smaller voices of the community, losing any edge to appease would-be funders) the FCC denying licenses to any station under 100 watts, thus raising the cost of a station so high as to insure that only those with money can be on the air, the ways various people have ignored these laws and run their own stations to reach their communities, and how local law enforcement has dealt with these people. While there are some high profile cases in court talked about here, the most interesting and prevalent attitude in this book is the idea that if you get a license from the FCC, then you are saying you recognize their authority, and thus they can revoke your license if they choose. These people say fuck the FCC, arguing that the airwaves are public, and we have a right to use them to speak.
They do not exist solely to be used by corporations to sell more crap.

As you can see, basically this is all about social struggle and power. These issues are all very important and many key ideas are brought up here. Some of my criticisms with this book stem from it's very construction; because it is made of of various people talking, many have the same things to say, with then varying examples to illustrate these points, but I got the idea long before I was done hearing about it. To be blunt and a bit harsh, at times I felt this was a good excuse to make a book out of what basically could have been a pamphlet. While I was interested in some of the stories of the individual people and their struggles to keep their stations on the air, these pieces were then *too short* to really flesh out the story. 10 or 15 pages is not enough to discuss the powerlessness of living in the projects and tell of the struggle to achieve some autonomy. The fact that radio is the tool used seems certainly secondary to the mere story telling of such an experience, and the broader social ramifications.

Beyond this, the book suffers occasionally from some of the "revolutionary" (i.e. corny) tone of some folks writing, and included is a long "Rap song" about ghetto radio, which as with most lyric writing is just bad poetry and never should have been allowed to stray so far from the beat that gives it purpose. Beyond that I did learn quite a bit about this subject, especially since I knew nothing about it before. I just wish it had gone off more on some tangents that raised my interest, (what about right wing hate folk who want to spread their shit, or how do you engage an overly jaded public) or as I said, narrowed it's scope and just focused on one or two of the individuals and their struggles in their communities. As so often the case with independent projects, I found this to be a good idea with less than stellar results. Fortunately, the Micro Radio movement is interesting enough in itself to compensate, and I'd have to say that in the spirit of bringing to light this social phenomenon, this is a fairly successful book. -Gardner Fusuhara

BI LINGUAL EDUCATION

continued from page 2 column 4

(or *mis*informed!) voters do away with bilingual education - potentially the greatest boon to cultural diversity within the classroom, as well as beyond.

I recognize the insignificance of my efforts to inform, to provide a counter-position to the mass media's falsely positive presentation of Unz' Initiative, but this was within my reach, within the scope of my abilities. It still seems weird to use the questionable influence the media provides to achieve any sort of influence. I know it sounds hypocritical, but beyond believing this over some CNN special, it's more important to get it from the source. Don't accept second- or third hand information... I certainly did.

Pirate Radio Resource Guide

compiled by Chuck Munson

Books

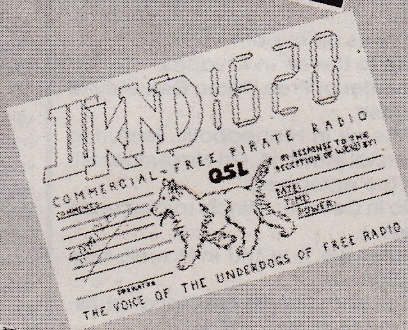
Helms, Harry. The Underground Frequency Guide (San Diego, CA: DX/SWL Press, 1990)
Sakolsky, Ron and Dunifer, Stephen. Seizing the Airwaves: A Free Radio Handbook (San Francisco, CA: AK Press, 1998)
Strauss, Neil and Mandl, Dave. Radiotext(e) (New York: Semiotext(e) #16, 1993)
Teflon, Zeke. The Complete Manual of Pirate Radio (Sea Sharp Press, PO Box 1731, Tucson, AZ 85702, undated)
Yoder, Andrew and Gray, Earl. Pirate Radio Operations (Port Townsend, WA: Loompanics Unlimited, 1997)

Magazines/E-zines

Free Radio Press: www.rootsworld.com/rw/feature/rrb.html

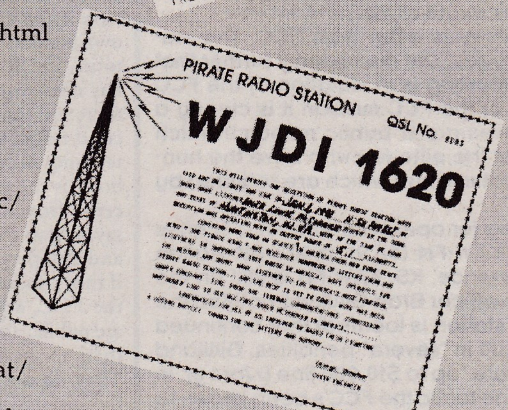
General Web Sites

The A-Infos Radio Project: www.radio4all.org/radio/
Black Liberation Radio: burn.ucsd.edu/~blr/
Bry's Pirate Web Page: www.mnsinc.com/bry/piralynx.htm
(Long list of pirate stations and resources)
Enforcement Action Database: pirateradio.tqn.com/blbustable.htm
(Ongoing scorecard on the FCC's war on free radio.)
Free Pacifica!: www.radio4all.org/freepacifica/index.html
Free Radio Press: www.rootsworld.com/rw/feature/rrb.html
Free Radio Stations: www.access.digex.net/~cps/pirate.html
Glen's Pirate Radio Site: www.speedline.ca/~glen/
(Devoted to pirate radio in Canada)
Grassroots News Network: www.radio4all.org/freepacifica/index.html
Radio 4 All: www.radio4all.org/
Micropower Radio News: www.radio4all.org/news.html
Mining Company Guide to Pirate/Free Radio: pirateradio.miningco.com/mbody.htm
Pirate Kiosk at the Mid-Atlantic Infoshop: burn.ucsd.edu/~mai/pirate_kiosk.html
The SFLR Activist Toolkit: www.slip.net/~dove/Activist_Toolkit.html
So You Want to Set Up a Free Radio Station? www.radio4all.org/anarchy/micro2.html
Screw the FCC??: www.sasquatch.com/~zane/radio.html



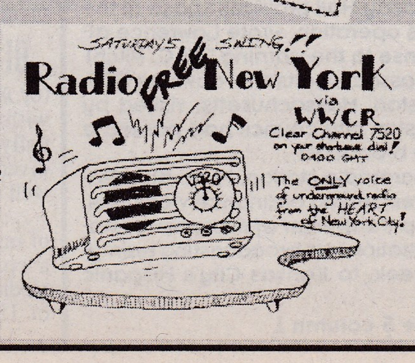
Station Web Sites

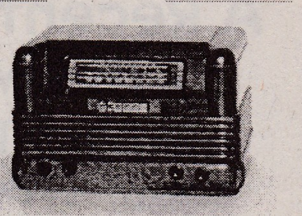
Beat Radio: www.beatworld.com
Black Liberation Radio (Decatur, Illinois): burn.ucsd.edu/~blr/
Free Radio Berkeley: www.freeradio.org
FUCC (Seattle, Washington): www.sleepbot.com/fucc/
KAW-FM (Lawrence, Kansas): www.ixks.com/~larryvil/kaw_sos.htm
Micro Kind Radio (San Marcos, Texas): www.mediadesign.net/kindmenu.htm
Radio Free Allston (Boston, Massachusetts) radfrall.org/
Radio Libre (San Francisco, CA): www.iww.org/~gnat/9508/m/crass9510.html
Radio Mutiny (Philadelphia): www.thud.org/mutiny.htm
San Francisco Liberation Radio: www.slip.net/~dove/
Tampa's Party Pirate: www.ldbrewer.com/pirate.html
WLMD (Pittsburgh, Pennsylvania): members.tripod.com/~wlmd/



Mailing Lists and Newsgroups

alt.radio.pirate (The main Usenet discussion group for pirate radio.)
microradio@tao.ca (The main online discussion list for microbroadcasters and pirate stations. To subscribe, send an email to majordomo@tao.ca with nothing in the subject line. In the message body type: subscribe microradio <your email address>)





1942 Philco, model 42-350. The large curves give it a heavy modern look.

Other Radio News

In December, Radio Segundo Montes in El Salvador sent out a letter asking for financial assistance. The station is in a poor region which saw much intense fighting during the decade long civil war, and was the site of the infamous El Mozote massacre. Many of the people of the region fled to Honduras because of repression, returning in 1989.

The station is asking for donations to fund a new antenna. The current antenna is out of date and pieced together from other antennas, and sends out signals in only one direction. The cost is $600, but the region is poor and there is very little chance of assistance from the community.

A copy of their proposal is posted at: http://artcon.rutgers.edu/papertiger/news/salrad5.html, and to contribute, send checks or money orders, made out to "Servicio de Comunicacion Verde Salvadorena," directly to Fundaci F3n Segundo Montes, Urbanizacion San Ernesto, Pasaje San Carlos #139, Bulevar de los Heroes, San Salvador, El Salvador. (Telephone/fax: 503-260-2710)

* * *

Roger Leisner's Radio Free Maine, "The C-SPAN of the Left", offers audio and video tapes of the programs it airs, similar to David Barsimian's *Alternative Radio*. The RFM library includes speeches by Camille Paglia, Helen Caldicott (founder of Physicians for Social Responsibility), Kathleen Neal Cleaver (former SNCC and Black Panther organizer), Judy Norsigian (co-author of "The New Our Bodies Our Selves"), singer Ani Difranco, Noam Chomsky, historian Howard Zinn, and Cornel West.

For ordering information and a list of available selections, contact Radio Free Maine at PO Box 2705, Augusta, ME 04338.

Chronology

continued from page 3 column 2

11/12/97 — Judge Wilken rejects the government's motion for an injunction to silence Stephen Dunifer. A big victory for pirate broadcasters.
11/19/97 — FCC steals the transmitter and antenna of Philadelphia hip-hop station WSKR (97.7). Typically, the station was narked by the local broadcasting conglomerate (Nassau Broadcasting Partners) who feared that quality programming might take place in Philadelphia.
11/97 — Tampa's Doug Brewer profiled in Wall Street Journal.
11/19/97 — 3am The Multi-Jurisdictional Task Force (FCC, customs, federal marshals, SWAT, and local police) breaks down Doug Brewer's front door, known as Tampa's Party Pirate (102.1 FM). Doug's cat gets gun pointed at it.
11/19/97 — Feds shut down two other stations in Tampa, including Lutz Community Radio, 96.7 FM, and 87.9, "87X"
11/25/97 — FCC knocks on Radio Mutiny's door in Philadelphia. Nobody's home.
11/26/97 — Protestors in Tampa gathered across the street from the FCC and went back on the air, reclaiming 102.1 and protesting the shut down of 3 Tampa microstations.
12/4/97 — Radio Mutiny demonstrates in Philadelphia in front of Ben Franklin's printing press.
12/8/97 — New York Times runs article on Stephen Dunifer of Free Radio Berkeley.
12/15/97 — Free radio activists from around the country phone zap the FCC.
1/20/98 — 3/10/98 - Radio Mutiny tours East Coast and leaves a Free Radio trail in 25 cities.
3/98 — Pamera Hairston, head of compliance for the FCC, says: "Ninety illegal boradcasters have [been] shut down in the past year with no more action than sending letters or visiting them and delivering warnings," Hairston says. "Still, we do want to get across to the public that this is a serious matter, and what the consequences are to the public safety and to the boradcasters themselves."" (L.A. Times)
3/98 — In Florida, a jury finds Arthur Kobres guilty on 14 counts of illegal broadcasting. He faces up to 28 years in prison and a $3.8 million fine.
3/1/98 — Radio X, a bilingual station which broadcasts from the Mission in San Francisco,, goes off the air after the FCC leans on their landlord. The stations programming included "... Correo Zapatista, a program on the struggle for liberation in Mexico; Rock Against Rent, which covered tenants' issues; and Cruise Night Forever, a popular Saturday-night show hosted by a local lowrider club that spun oldies and counseled young Latinos to stay away from the gang life." (S.F. Bay Guardian)
3/5/98 — L.A. Times runs a favorable article on micropower radio. Talks about Dunifer case and the raid on Tampa's Doug Brewer.
3/5/98 — Steal this Radio (88.7 FM) in New York City gets visited by the FCC. FCC agent lies about the station interfering with a college station's signal located 35 miles away.
3/13/98 — Iowa City Free Radio contacted by FCC
April 1998 — East Coast Micropower Radio Conference held in Philadelphia.
April 8, 1998— Las Vegas Micropower Free Radio Gathering

BLR

continued from page 1 column 2

the first to consider making home visits. The FCC has visited the station many times, as recently as March 26, 1998. For current updates contact BLACK LIBERATION RADIO: NAPOLEON WILLIAMS (217) 423-9997, 629 E. Center St., Decatur, IL 62523, http://burn.ucsd.edu/~blr

Please make your voice heard on to the following people: DcFS Springfield Office: 217 762 2148 Case workers: Mary Donley, Kathy Haynes Macon County Judical Branch, Chief Judge: Judge Shonkwiler: 217 762 5861, Presiding Judge: Judge Greanias: 217 424 1434 (this man is deciding who to assign as a new judge in Napoleon's case) Macon County State's Attorney: Lawrence Fischer: 217 424 1400, (he is in the process of trying to terminate the parents rights)

•CALENDAR•

Here are the upcoming events we have information for. Please send in info on any conferences or festivals that you hear about!This list is not limited to punk events or to events in the US or North America. Remember that this is contact information only and for complete details contact the organizers. Please send in new info to News c/o MRRor to jenangel@mindspring.com. This list is avaliable over the internet from the same address and was last updated 4.13.98. Thanks!

• May 16 / Kansas City, MO:Midwest Underground Media Symposium II
University of Missouri, Kansas City, 5100 Rockhill Road, Student Union Bldg, Pierson Hall. 11am-5pm. Sponsored by the Greater Kansas City Coalition Against Censorship as part of its Culture Under Fire week. The MUMS events include a panel discussion on "Alternative Media in the Next Millenium" (with Jello Biafra, Darby of Ben Is Dead, Victoria of Cynical Soul and others TBA), an open martketplace for networking, buying and trading zines and a public debate on censorship and the arts. Also, an exhibit of censored zines and various events during the week of May 15-23. Table space is $15 for 1/2 table and includes one admission. Deadline to register is April 15th. For more info contact Victoria at PO Box 36, Grandview, MO 64030 or call (816) 882-3628.

• May 23-24 CedarGrove NJ:Paperweight hardcore Fest
Contact information for bands, workshop presenters, and distros:Paperweight 72 plymouth st. montclair nj 07042 / To get updates on the fest you can go to: http://members.aol.com/PaperWzine/gumby.html

• June 17-23 Asylum Punk/Hardcore convergence Eugene, OR
This will be a punk/hardcore gathering in the wilderness.It will be free and it will be collectively organized. THere will not be a huge number of bands playing and it will be a week of networking, discussions, skillsharing, and fun under an explicitly political focus of creating a more active, viable and enjoyable community of resistence. For more information contact the Antipathy Collective, PO Box 11703 Eugene OR 97440, tac@efn.org (541) 431 8080.

•June 20 Toronto ONCANADA:Cut &Paste ZineFest
Canada's biggest and best zine fest is on Sat. June 20, 1998, at the 360, 326 Queen St. West, in downtown Toronto, Ontario, Canada, from noon 'til six pm. Free to the public. This is the 11th show in four years! Over 75 vendors, hundreds of self-published zines, books, comix etc to trip out on. Anarchist, feminist, punk, transgendered, it's all here under one roof for one day. Always looking for new zine folk! Organize a carpool and drive on up! Toronto is 3 hours from Buffalo, 4 hours from Detroit. We can put you up for the night. To rent a table ($10 in advance guarantees a spot, or pay the day of the show, just get in touch first) or for more info, please write to: Rivet, 689 Queen St. West, Box 193, Toronto, Ontario, Canada, M6J 1E6, Attn: Cut & Paste. Email: cutnpaste@mailcity.com. We look forward to hearing from you!

• June 25-28 MoreThan Music Fest Columbus, OH
This year's More Than Music fest will be in conjunction with Stonewall Union. For current list of confirmed bands or to submit a tape for consideration, propose a workshop, or whatever, contact:The Legion Of Doom, 1579 Indianola Ave, Columbus, OH43210, 614-421-1269, morethanmusic@hotmail.com.

• July 10-12 Wilkesbarre PA:Hardcore Fest
Same old deal.lots of bands, for a current schedule, directions, or other info, contact: http://wilkes1.wilkes.edu/~kerpovt/fest98.html or kerpovt@wilkes1.wilkes.edu

• July 16-21 Santa Ana CA:Solidarity Summer Festival
This event will have different activities going on every day. Animal Rights gathering, Anarchism, feminism, art show, zine convention, tons of workshops, films, food, live music, open poetry reading, book fair, games, DIY record convention, demonstration and much more. Send a self addressed stamped envelope for more info: BEYOND THE WALL OF INJUSTICE ZINE, P.O. Box 6188, Fullerton Ca. 92834 For more info call: Gino (213)343-1924, Celene (714)836-7414, Marco (213)483-0520. E-Mail: dhayden@envirolink.org or Comrade J@aol.com

• September 25-27 Small Press Expo
Bethesda, MD
A comics oriented conference held in conjuction with the International Comics and Animation Festival (ICAF), which is sponsored by Georgetown University. For more information about Small Press Expo contact: Chris Oarr, PO Box 5874, Takoma Park, MD 20913. Phone: 301-565-8340, Fax: 301-565-9140, E-Mail: coarr@erols.com. The official Small Press Expo website is: http://www.indyworld.com/spx

punkTOwn. 98

JULY 3rd 4th 5th

TORONTO, CANADA

Vagabonds * URBN D.K. * I Cant' Remember? * Tension * Abalienation * Existench * Drunk 'N' Anger * Son of Bronto * The Twerps * No Reason * SnotRockets * The Chitz * Mistaken Conspiracy * Posers * DirtyBird * Walter * 2 Pump Louie * Kill City Butchers * OutCast * Jonny Sizzle * Grayline * Chachi on Acid * Subspecies * Fist Sandwich * AND MORE!

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seven inches

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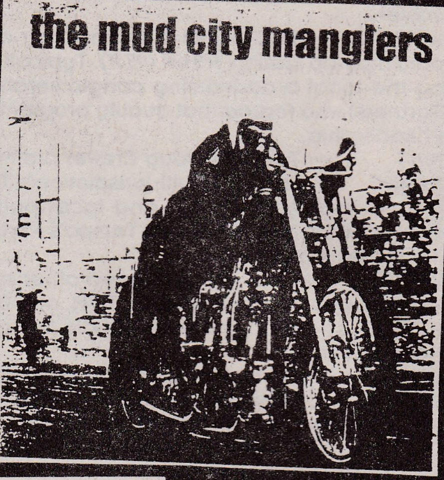
the mud city manglers



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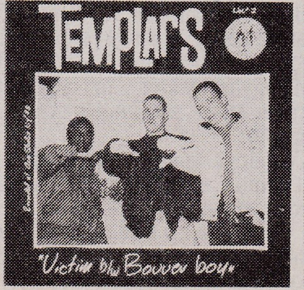
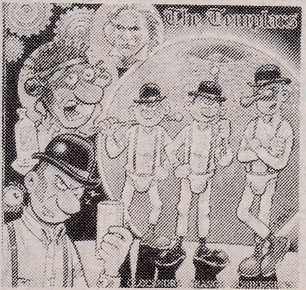
IMPACT "COUPABLE" 7" $4.00
OXBLOOD/TEMPLARS 7" $4.00
TEMPLARS "CLOCKWORK" DBL.7" $7.50 PIST'N'BROKE "LAST CALL" LP$10.00.POSTAGE=$2.00(this ad,any size order) SEND SASE FOR LRG. CATALOGUE! VULTURE P.O.B. 40104 ABQ. NM. 87196.





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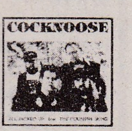

COCKNOOSE
All Jacked Up • $3
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THE QUEERS
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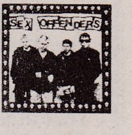
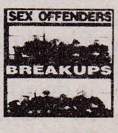
THE LOUDMOUTHS
Gotta Live Fast EP • $3
San Francisco PUNK rockers. In your face

TUNNEL RATS
Going to Marty's EP • $3
New Hampshire punk rock! Live Free or Die!



SEX OFFENDERS
Morning Missile EP • $3
Raging safety pin PUNK in a quite appropriate sleeve.



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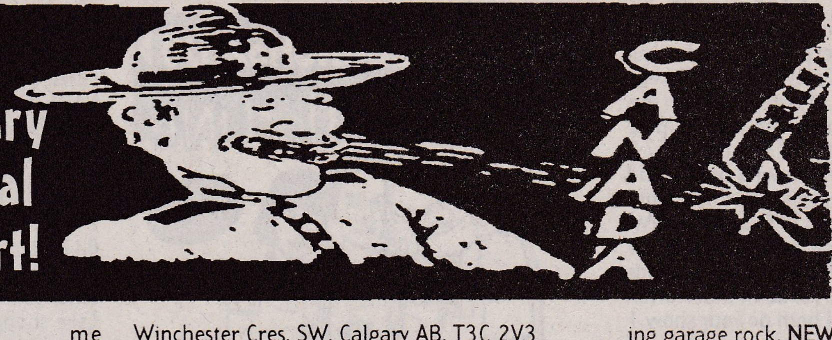
Scene reports

All Calgary Special Report!

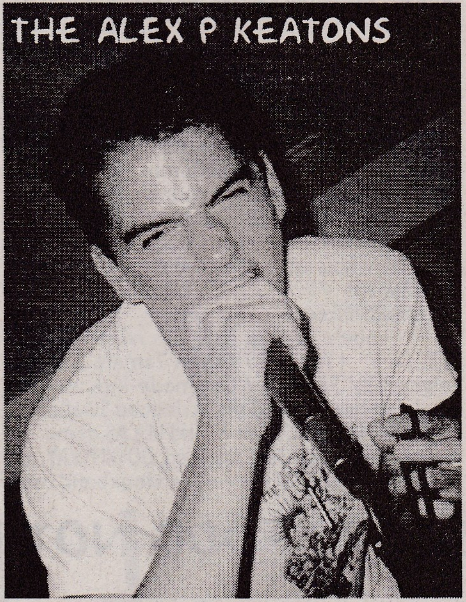


OK it's finally as close to being done and is as complete as possible. Sorry it's so dry but we felt it was more important to cram as much info in as possible opposed to giving big flowery descriptions and leaving a lot of the scene out. If you want to contact someone that does not have a phone Nº or address listed contact me (sweetman@freenet.calgary.ab.ca or POB 523 Station M/ Calgary AB /T2P 2J2) or Mark (403) 524-9088 or Box 49, Site 1, RRNº9 Calgary, Alberta/ Canada/ T2J 5G5 or email markv@nucleus.com and we'll do the best we can to hook you up. If you're in Calgary and we're missing info or you're not listed at all get in touch with us for the next one. TTFN, George Sweetman. P.S. a good part of this scene report can be accessed at http://www.nucleus.com/~markv/scene.html and is regularly updated.

Bands: **23 WAYZ 2 SAY NOTHING** - Softcore meets hardcore.:. (not porn, you juicehead) Contact Byron at (403) 607-6819 or 23wayz2saynothing@shaw.wave.ca **ALEX P. KETONS**- a young band that kinda reminds me of early SNFU. . Contact Jeff (403) 286-2741 or Dan (403) 249-0505 **BELVEDERE**- new school punk ala NOFX- write c/o Hourglass (see labels) call -(403)271-2153 **BIG DADDY RITTER** - Pop that almost slips into the realm of sugar pop, but still has that punk edge to it. C/o Hourglass. **THE BITTERMEN** - a guitar/drums duo that plays really tight garage punk 514-11 Ave SW/ Calgary AB/ Canada/T2C 0R8 bitter@ideamachine.com http://www.bittermen.com **The BROWNS** - consisting of members of SHOWDOWN 76 and LUCAS they have yet to play a show but they're already cocky. "This is the royal leader of The BROWNS. Charlie Brown here to tell you all that your demise is near .The (fucking) BROWNS are just a step away from complete and total domination of the punk rock music scene. There is no stopping us just ask DANZIG. Over and out." Contact Todd at harknest@cadvision.com or Jeff at (403) 295-2813.

CHAPTER 16 - Hardcore. Very tight, very good musicians (and they sound good too) with lyrics that deal mostly with personal stuff, but sing about work and prohibition. They have a 7" and a new tape. Write c/o Broken Half (see labels). To book call Tak at (403) 271-2187 **CHIXDIGGIT** - are kind of like a straight version of PANSY DIVISION. They sound like the RAMONES. **CHUPACABRA** - The blood sucking, goat eating monster has gone solo. She/He yelling in dark, foggy, candle-lit space knocking the heads off capitalists proclaiming "one for the revolution.". Contact one of the female/ male dual vocalists (happy Andrew?). She-Ra at (403) 238-2385/ pinec@cadvision.com or Andrew at (403) 247-2092 / awwilkin@acs.ucalgary.ca **THE CLOCKWORK ORANGE**- female fronted rock/funk/punk band **DEEMERS** - Country bumpkin, small hick town, hillbilly, 3 chord punk rock. James (403) 270-8071 **DOWNWAY** - Heavy pop. Very Epitaphish. 1167 Lake Sundance Cres. SE, Calgary AB, T2J 2S7 (403) 271-4838 or 262 6895 **DRY FLIES**-14 year old punkers out for a good time-contact James (403) 270-8071

The EVERYMEN - Calgary's most musical band. These guys are tight and sound like most bands don't. Call Casey at (403) 686-0777 144 Winchester Cres. SW, Calgary AB, T3C 2V3 **FIELD DAY** - Are one of the oldest local acts around. They have some videos on MM and play power pop. **FORBIDDEN DIMENSION** - Horror rock. The undead playing instruments and singing about B rated goobie flicks. **THE GRONES**- the RAMONES with a pinch of metal - Joel-(403) 735-1199 **GUERRILLA WARFARE** - I think that this band is just two guys with kazoos and slide whistles and shit like that. **GUILT TRIP** - new school pop-punk. contact Jay at (403) 271-8649 **HUEVOS RANCHEROS** - Calgary's only instrumental surf rock band (that I'm aware of) They put SHADOWY MEN to shame. **ISOLATED LOGIC** - Krusty male/female dueling Anarcho emo Punx. Contact Jeff at (403) 286-2741 **IT AIN'T**



BEATRICE - Fat style new school punk, pretty good actually. Contact Nick at (403) 271-7082 **JIGSAW** - I always think of FUGAZI when I hear these guys, but I think that I'm way off base. Call James at (403) 270-8071 **JOHNNY UNITE US**- a new band. I missed their 1st show 'cause I was eating pasta. e-mail stelinot@cadvision.com **KNUCKLEHEAD** - Pogo punk. Kind of like OP IVY meets the BOUNCING SOULS, but way cuter. Call James at (403) 270-8071

LEMONJADE - Kind of light rock. Nice people (the ones I know anyway). **LUCAS** - The nicest heavy metal/krust band on the planet. Slow parts and blast beats. They sound kind of like something you might find on Ebullition. If you like short, anguished songs with lots of talking in-between, LUCAS will rock your world. Perfect for heavy metal fingers. Call Grant at (403) 254-1697 or e-mail Todd at harknest@cadvision.com **MEDIAUCRACY** - No longer a band. We are now a collective with two bands in it. DIVISION I is an angry metal band and DIVISION II is an angry folk band. Take your pick. Ever heard of a band with a multiple-personality disorder? Call Mark at (403) 254-9088 or send e-mail to markv@nucleus.com or call Casey at (403) 686-0777 **The MANTS**- a bunch of goofs dressed up in ant masks and suits controlling your mind with blazing garage rock. **NEW 1-2** - I won't tell you what they sound like, because it would be too hard. All I will say is that they have a song called Synchronicity III. They are really tight and will make you want to move. **THE OMBUDSMEN** - MINOR THREATish sounding punk rock. call Jara at (403) 239-8768 **PANIC** (formally THE SPECS) - Ever hear a fusion of ska and hardcore? Me neither, until these guys that is. **PRIMRODS** - Marching tunes for a George Orwell novel. They are on Geffen Records now. **The PURITANS**- these guys remind me of SONIC YOUTH. I like SONIC YOUTH.

SECOND FLOOR DAYCARE - (formerly BONG LOAD) 3 SK8 boarding jack-offs complaining about friends who have sold out on the punk scene and circus clowns run over by drunk drivers!!! New-skool / Ol' skool, damnit we're just skool! Call Dave at (403) 870-4341, Jeff at 640-1434 e-mail: jjm@nucleus.com **SHOWDOWN 76** - Punky pop till you drop. Like a really poppy GOOD RIDDANCE. 31 Huntstrom Road NE, Calgary AB, T2K 5W1 (403) 295-2813 **SLOW KIDS PLAYING FAST**-just like it sounds right? **SNEAKY LITTLE BASTARDS** - Calgary's youngest punk band. Give 'em a show and they'll make their entire extended families come and see 'em. Call Ryan at (403) 249-2884 **SOUP KITCHEN** - "Aggressive folk". Their first CD, Unpolitically Correct, includes 11 finger snappin' ditties that paint a brutally honest picture of the world as they see it. Contact Annelie Wood at aiwood@nucleus.com **STRUGGLAH** - Old school Reggae. Rasta. A really good band with good lyrics. **SUPER SIFT**- If you can't say anything nice...

TROPIC OF CANCER - Emo band with ex-members of JOULE. **VENES** (formerly C.H.U.D.). - All GRRRL band that likes slurpies and veggie dogs. Kim, 323 Woodpark Place SW, Calgary AB, T2W 2X Contact Kim at kfalkenb@acs.ucalgary.ca or Contact Kim or Bridget at (403) 229-1091 **VICEROY** - Catchy rock music for all ages. POB 23062 conaught Postal Outlet / Calgary AB/T2S 3B1 (403)245-0755 gremlinrecords@hotmail.com **The VON ZIPPERS** - popular German garage rock soldiers. They have 7"s and a 10" on various labels. **WIGGIAM**- Commie-core ska band. They have T-shirts for $12 and a tape with over 11 songs for $4.50 c/o Jesse Raffa 5816 Dalkeith Hill/Calgary, Alberta/Canada/ T3A 1G4 e-mail moonstomper@geocities.com

Promoters: **Dumbass Productions** - Byron puts on all ages shows every so often. When he does though, he puts in a lot of work. Call him at (403) 607-6819. **Justabunchofkids** - is Calgary's 100% direct democracy scene collective. It is run by the community for the community. They put on all ages shows (usually at the Calgary Multicultural Centre) and run a community Library. Everything they do is above the table as far as the community is concerned. The JBK All Ages Infoline is (403) 531-6099 teleboxNº 112-0007 for bookings or more info call Casey @ (403) 686-0777. Send demos (with lyrics) to JBK / Box 49, Site 1, R.R. 9 / Calgary, Alberta / Canada / T2J 5G5 or

email: markv@nucleus.com **Oh Boy! It's a Punk Rock Show** - Calgary scene vet puts on benefits and shows for touring bands. Casey is ALWAYS seen doing sound at shows. One of two people on this list 100% dedicated to the scene and helping people out. Contact Casey at (403) 686-0777 **S & G**- a couple of super nice girls who do the odd show, mostly benefits. Have worked with Submission hold. - contact Sonya . 3316 24th St. NW, Calgary AB, T2M 3Z7, Canada (403) 282-8754 **Tak's Basement** - Tak is the King of booking bands (he is the other of the two. Actually, more often than not, Casey and Tak will both do your show.) He does more shows than anyone else and will always do his best to help bands out. He will ask for donations at the door and pay the bands whatever he can. Call Tak at (403) 271-2187 **Uncle Wes** - Calgary's longest running all ages promoter. Has recently taken over booking the Republik as well. I think he's upstanding and honest but some people say to be careful. Contact him at Melodiya (see shopping)

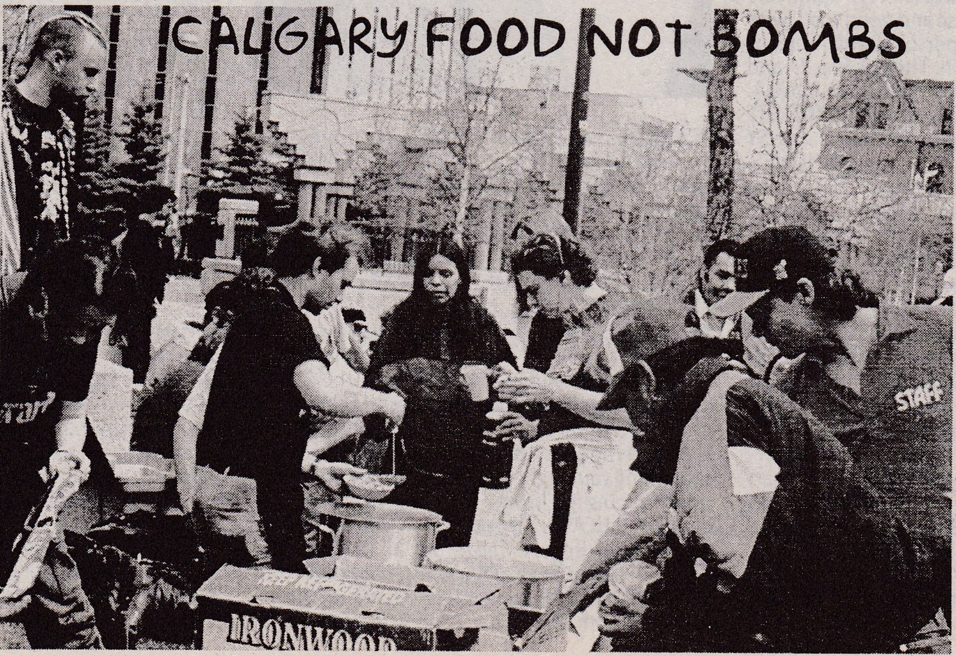
P.A. services: **Oh Boy! PA Services** - Great PA for small and medium sized halls. Oh Boy has a whole bunch of new gear and can handle pretty much any local event. The whole system (along with tech) rents for $50 for all ages shows. If the show does poorly, we can drop our fee. If the show does really well, we ask that you pay more to help us pay of the new gear. We also do free or cheap rentals for worthy benefits. For non-all ages shows or anything else, the whole package starts at $150. Contact Casey at 686-0777 and leave a message. **Tak's PA** - Good for small shows, basements and spoken word events. Contact Tak at 271-2187.

18 + venues: **The Night Gallery**- One of the better bars in Calgary, friendly and relaxed atmosphere great service and cool bands. In addition to live bands some of the city's better underground hip-hop/house DJ's play there. Top notch. The men's bathroom is really harsh though. 1st St, 12 Ave. SW **The Republik**- I fucking hate this place, the service is atrocious. They don't have anything on tap, everything's expensive, the bouncers are a bunch of jock assholes and the place is almost always filled with moronic college alterna nitwits. Still they do book a fuck of a lot of bigger punk acts such as DOA, J-CHURCH, SUICIDE MACHINES, etc and pay pretty well. On 17th Ave SW at 1st St. **The Werx**- Has been putting on free shows every Wednesday for awhile now as well as the odd weekend gig. KID WITH MAN HEAD and FIVE KNUCKLE CHUCKLE have played there. I think they just give you a $40 bar tab. Nazi skins have been infesting the place recently so watch your ass. On 1st St. and 12th Ave. SW

Distros: **803b**- Hawdcore! Lots of HC records and zines here also carries radical books (Chomsky etc.) Geoff- (403) 283-6823 or Box 61166 Kensington P.O., Calgary AB, Canada, T2N 4S6 **Commode**- an excellent punk/hardcore distro with cheap prices and lots of stock. Run by some of the nicest guys in the city. 1637 Evergreen Hill SW, Calgary AB, T2Y 3A9, Canada (403) 283-6823 (Al). Note-address is old but prolly still works (it's Al's parents house) phone is current. **I Witness**- this is Tak's distro. He sells stuff that he's traded for the CHAPTER 16 7", looking to carry good personal and political zines. Trades for broken Half stuff good.-Tak (403) 271-2187 or 285 Queen Tamara way S.E./ Calgary AB/ T2J 4E6/ Canada **Sleepless Nights**- Concentrates on local bands & labels releases, quality zines from all over and stuff for Food Not Bombs and Anti Racist Action. Your one stop Calgary punk rock mailorder. Has stuff by Melodiya, Upstart, Commode, and more. Labels, bands, zines I trade!, stores, distros write for wholesale rates.-PO Box 523 station M/ Calgary AB /T2P 2J2/ Canada. Or e-mail sweetman@freenet.calgary.ab.ca

Labels: **Broken Half**- Has released CHAPTER 16 7" (Tak, 285 Queen Tamara way SE/ Calgary AB/ T2J 4E6) **Commode**- kick ass small label that has released the acclaimed Swallowing shit 7", a MALEFACTION 7" and LUCAS demo. See distros **Hourglass**- Has released DOWNWAY and SHOWDOWN 76 CD's as well as a four band comp CD.- Box 223/ 440-10826 Mcleod Tr. S. /Calgary AB/ T2J 5N8 **Melodiya** - Calgary's most prolific label. Has released stuff by KNUCKLEHEAD, The NEW 1-2, FORBIDDEN DIMENSION, BEYOND POSSESSION, PRIMRODS. Comps, 7"s, CD's, the list goes on... (see shopping) **Mr. T** - A collective which is in the process of releasing a 4 band split 7" try the contact info for WIGGIAM. **Roto-flex**. Has done 7"s and CDs for a slew of local bands. PO Box 64252 / Calgary AB/ T2K 6J1/ Canada **Sloth**- Has released stuff by HUEVOS RANCHEROS, and other local bands... has been kinda quiet lately. (see shopping) **Upstart**- Actually a collective of friends, has helped release the EVERYMEN's 12" along with distroing stuff by KNUCKLEHEAD, JIGSAW, DRY FLIES, DEEMERS. Apt №2, 407 10th St. NW, Calgary AB, T2N 1W9 James- (403) 270-8071

Zines: ***Alberta Food Not Bombs newsletter.*** - See what Edmonton and Calgary FNB's been up to. FNB c/o Sarah (see Jizz Video fanzine) ***Angry Candy***- Calgary's only queer zine $2 1919B-4th St. SW, suite 147/ Calgary AB/ T2S 1W4/ Canada ***Battery Acid*** - E-zine and paper zine put out by Tyson Lennox. ***Captive*** Ryan №131, 6915 Ranchview Dr. NW Calgary AB Canada (403) 547 3042 New issue every 2 months, politics reviews, stories and cooking thick ***The Community zine***- this zine is made by people writing and drawing on paper left on a table at all ages shows. A pretty cool idea. Write Sonya, 3316 24th St. NW, Calgary AB, T2M 3Z7, Canada ***Countdown***- Your typical high school punk zine, not that that's a bad thing. $1 ppd 3131 Linden Dr. SW/ Calgary AB/ T3E 6C9/ Canada ***CowPunk!***- monthly flyer zine that lists upcoming shows and has a few record reviews. Also has a webpage and is sent out via email (geek!). Contact George (see intro) ***Dragstrip Riot*** - Calgary's free newsprint zine focuses on garage and punk. $1 ppd PO Box 23046, Conaught Postal outlet/ Calgary AB/ T2S 3B1/ Canada ***Indy***- This rag covers local and Canadian punk , along with a political pullout section (№4 is on the Zapatista revolution in Chiapas) and the odd skateboarding/ snowboarding thing. $2 ppd POB 523 Station M/ Calgary AB /T2P 2J2 ***I Witness***- a 1/4 size personal zine, honest and angry. SASE: Tak/ 285 queen Tamara way SE/ Calgary AB/ T2J 4E6 ***Jizz Video Fanzine***- a fanzine on video. The first issue had bands, protests, and punks fuckingshitup. We used to play it at disober whenever someone new to town showed up. An excellent documentation of Calgary punk rock! $5 cdn in canaduh/ $5 US in Amerikkka / $7 US in the rest of the world OR send a blank vhs tape and it's $3 cdn in Canaduh/ $3 US in Amerikkka/ $5 US world OR free with a submission (vhs at SP speed). Sarah - PO box 72062 / RPO Glenmore landing/ Calgary AB/ T2V 5H9/ Canada ***Morgan Smith***- An awesome comic book put out by Quiet Vegan Press. Written and drawn by Colin MacKay. It also includes a radio play written by Colin. Issue №1 is out now and №2 is on the way (with a fancy, glossy cover I hear)



$3 - SASE to Quiet Vegan Press/ Box №61088/ Kensington Postal Outlet/ Calgary, Alberta/ T2N 4S6. You can e-mail Colin at cmackay@freenet.calgary.ab.ca ***Red & Black Notes*** - A Social/Anarchist Magazine that deals with the larger political issues. Written by an active member of the Common Front. Definitely a must-read. Write to PO Box 21013 665 8th Street SW Calgary, AB, T2P 1X5 or send e-mail to fettesn@cadvision.com ***Shut Up & Buy*** - 2 vegan warriors whose ideas of what a zine should be change every issue!!! $1.00 ppd. or trade. 823 Cannell Rd. SW. Calgary, AB. T2W 1T5 ***S.P.O.R.E.S.*** - E-zine maintained by Michelle Danda. Also available on paper at: 219 Hawkwood Drive Calgary, Alberta T3G 3M9 Canada. Send well-concealed cash donation. ***Vox*** - The monthly newspaper of CJSW 90.9 FM (see radio) $2 ppd. $24/year subscription. 127 McEwen hall, university of Calgary, AB, T2N 1N4, Canada

Radio: **CJSW 90.9 FM (106.9 cable)** - community radio station that plays a lot of punk, spoken word and other good shite.

Activism: **Arusha Centre** - is always looking for volunteers. They maintain a library, help organize social consciousness and keep Calgary's activist communities in touch. I think that they also help organize the Bow/ Chinook Barter Community. 233 - 10 St. N.W. or call them at 270-3200. **C.A.R.C. (Calgary Animal Rights Coalition)** - Their meetings are few and far between. Try contacting Mark (see intro) **Calgary Common Front** - Social activists dedicated to bringing about change. Concerned individuals who want to make a difference. If you fit this description, then you should check it out. Meetings are the second Wednesday of every month at 7pm at Folks Like Us Bistro. (see eat) **Calgary Radical Left Network's Discussion Group** - Used to be the Anarchist Discussion Group but that wasn't confusing enough. We felt that we should open it up to all of the radical left, not just anarchists. The readings are posted at www.tao.ca/~hugh/cadg/ and the list archive is at http://www.tao.ca/~hugh/radleft-cal/crln-l **Calgary Support Network for Service Industry Workers** - a solidarity net for service labourers. If you would like to become involved write to C.S.N.S.I.W. / P.O. Box 61333, RPO Brentwood / Calgary, AB / T2L 2K6 **Critical Mass Radio Collective** - Radio Show is every Thursday @ 11:30 (after Beyond Beads and Feathers) on CJSW 90.9 FM. You can show up at the Station (located on the main floor of the Old MacEwan Hall in the U of C) at that time or contact Tony Grimes at algrimes@acs.ucalgary.ca **Food Not Bombs** - FNB Calgary serves every Saturday at 2:00 in Olympic Plaza. We meet to cook at the Calgary Multicultural Centre at 11:00 in the morning. To get involved, either show up then or call our line at 217-1092 and leave a message. **Marxist/Leninist Discussion Group** - I have no clue as to what is going on with this. They're no doubt conspiring to take over the world.

Eats: **100% Natural** - 1 block south of Rajdoot on 4th Street. Get a discount with your Friends of CJSW Card. All veggie and vegan, mostly organic food. Really nice people too. **Byblos Kitchen** - Falafels and lentil soup. mmmmm. On 17th Ave S.W. just west of 14th Street **Buddha Veggie Restaurant** - Downstairs of the Noble House in Chinatown. (310 - Centre St. S.E.) Almost all vegan with a huge menu selection. Hint: the more people you go with, the cheaper it gets.. Downstairs of the Noble House in Chinatown. (310 - Centre St. S.E.) **Falafel King** - 1st St & Stephen Ave. SW- 2 words: good and cheap. Also a convenient snack after a night at the bars. Open until 2 am Fri. and Sat. **Folks Like Us Bistro** - 110, 10 St. N.W. (In Kensington, by Hot Wax). Activist friendly joint. They have several vegan meals and many vegetarian ones. **Food Not Bombs** - (see activism) **Marathon Ethiopian Restaurant** - On the corner of Kensington and 10th St. N.W. Amazing food at amazingly affordable prices! For just over $6.00 you can get a huge meal that will stuff you full so you can hardly walk. Everything is served on Injera, a bread that is also your utensil. My fav. is the red lentil dish, but Casey likes the chickpeas. **The Mongolie Grill** - Mongolian style stir fry. You pick you own food and sauces. Pay by weight with a 20% discount for vegetarians. 1108 -4th Street S.W. **the Noble House Restaurant** - Located in Chinatown across from Video and Sound. At the back of their menu, they have a whole selection of vegan dishes. The sweet and sour "pork" is really good, but watch out for any "beef" (it tastes a little too real) **Punk Rock Subway** - about 23rd Ave. and on 4th street SW. Gives discounts to CJSW card holders, employs punks, gives bread to FNB. All in all a pretty hip use of a independently owned corporate franchise. **Rajdoot** - Another Indian restaurant on par with the Taj. They have a vegan buffet on Tuesdays. 2424 - 4th. SW. **the Taj Mahal** - This is an Indian restaurant that isn't overwhelmingly expensive and has a great selection of vegetarian and vegan meals. 4816 Macleod Trail S.

Hangouts: **The Koop** - a coffee house on the corner of 12th Ave and 1st St SW. Actually it's pretty goddamn goth but punks, skins and college bohemians all hang out there as well. **Terea Nova** - a more popular coffee house. Sometimes there's punks there sometimes there ain't. On 17th Ave. about 2nd St. SW

Shopping: **Books 'n' Books** - cool little independent book store that has a good selection of books and is very zine friendly. 738A 17th Ave SW **Community Natural Health Foods** - giant food store that specializes in healthy alternative foods including a lot of vegan stuff. On 10th Ave S.W., just east of 14th Street. **Earth Harvest Co-op** - No longer a Co-op, but it is still an O.K. place, with a mostly volunteer staff that is really cool to Food Not Bombs. Specializes in organically grown vegan and vegetarian foods. 303 - 19 St. N.W. **Eco-shop/ Sunnyside Market** - Great little organic grocery store in the Kensington area. They also sell 100% recycled paper for your zines. №10, 338 - 10 St. N.W. (Across the street from the corporate Safeway who stopped donating food to Food Not Bombs claiming that FNB "stole" food from them). **Hot Wax Records** - They have a shit load of great new & used music. I've picked up some amazing stuff there. 114 - 10 St. N.W **Melodiya records** - Indie record store that carries a lot of punk and underground music. 2523a 17 Ave. SW/ Calgary AB/Canada T3E 0A2 (403) 246-8916 or (403) 246-1706 heggw@cuug.ab.ca) **Pages books** - Independent book store that carries a lot of leftist books and will special order stuff for you (I just got my copy of "Death Blossoms" through them) On Kensington Road N.W., just west of 10th Street. **Phoenix comics** - You want comics. Here's comics. (same as Melodiya) **Safeways** - Plenty to steal from these American corporations. (how long did Safeway hold out on the strikers?) **Sloth Records** - Kick ass record store that carries a lot of punk and underground music. №1A, 1304 -4th St. SW, Calgary AB, T2R 0X8, Canada (403) 265 6585 **With the Times** - A really good magazine store that carries most major subversive mags (Z Magazine and the like). One on 10th Street N.W. just past Kensington Rd. and the other is at 2212 - 4 St. S.W.

Crash pads: **Shawn "citrus" Cowan** - POB 23062, Canaught postal outlet, Calgary AB, T2S 3B1. I've Traveled lots, and I know how important it is to have a place to sleep and someone to show you around town. If you plan on coming to western Canada write me or give me a call. My work № is (403) 228-9933. Also if your band needs help getting a show in Western Canada, get in touch. Please leave your attitude at home. Or Call Casey or Tak (see promoters) and they can probably find you a place.

This here scene report was compiled by Mark Vermin and George Sweetman

HONEY BEAR STUFF

ANOTHER BORING ADVERT

NEW SHIT

LUNG LEG "The Negative Delinquent Autopsy" 7" $4.50
1st great 7" from all-girl Scottish garage pop band. Very few left.

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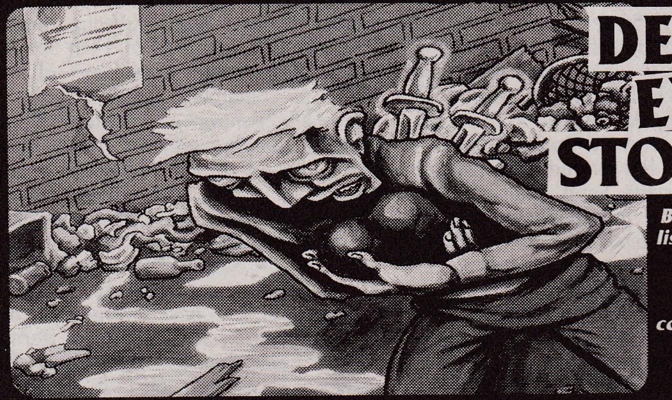
J CHURCH postcard pack $2

Go see P.E.E. on tour right now with Trackstar and get the 7" on Honey Bear. I may be auctioning off a few of the old Honey Bear releases from the limited edition fan club series. Let me know if there is any interest...

All checks/M.O. to Lance Hahn. All prices are post paid in the U.S. Send a stamp for the J Church newsletter and a further catalog.

HONEY BEAR - PO Box 460346 - SF, CA 94146

ONE MAN ARMY



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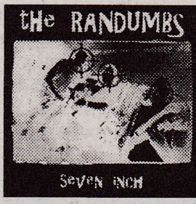
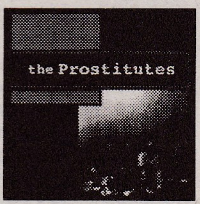
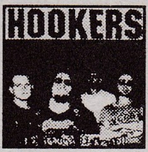


THE RANDUMBS *Seven Inch* 7" - Hard and fast Northern Cal street-punk.

ELECTRIC FRANKENSTEIN. *The Time is Now* CD - Reissue of first explosive album.

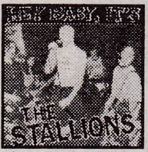


THE PROSTITUTES *Can't Teach Kids Responsibility* LP - Snotty pogo-punk. This absolutely rips!



HOOKERS *12 Guage* 7" an awesome burst of power and energy.

FRIGG A-GO-GO *The Penetrating Sounds of* CD - Frantic garage rock.



THE STALLIONS. *Hey Baby, Its...* LP/CD CD now available.

LOTS OF STUFF:

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CHAOS UK *Chaos UK* CD
COUNTDOWNS *Right On Sound* CD
EL DOPA *1332* CD
ELECTRIC FRANKENSTEIN *Sick Songs* CD
EATER *All of Eater* CD
FERD MERT *All This And Morons* CD
GBH *Live In Japan* CD • 17 songs
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YUM YUM TREE *Glittering* LP (picture disc)
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Postage Info US: CD or LP - $1.50 for first, .50¢ ea. additional. 7" - .50 each. **International** - double above rates

Money order or well hidden cash (your risk) gets same day response. Checks will take longer.

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joe's favorite records

Dynamite Boy CD "Hell is Other People"
"catchy power-pop-punk among this genre's elite: an enjoyable listen, indeed" -Punk Planet

At the Drive-In CDEP "El Gran Orgo"
"powerful and intense emotional melodic hardcore with a fresher sound" -Jersey Beat

Shyster CD "Say Uncle"
"all fuckin' right, fast pop-punk with intense and not so sweet vocals, the way it should be" -MRR

Cletus 7"

Self CD "Codename:Spivey"
"tight, melodic and crunchy, hands down, the best punk CD I have heard in ions. I command you to buy this" -Punk Planet

NRA CD "Access Amsterdam"
"melodic punk with catchy choruses, progressive melodies, and an overall energic feel. Recommended" -MRR

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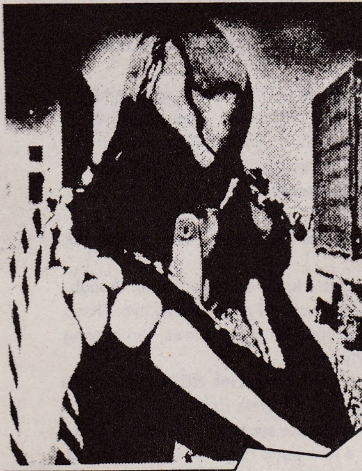

upcoming releases:

Bantam Rooster 7" ep
Bingo Lp
"1st Italian Punk Contest" comp. LP
R&R Class 7" ep
Two Bo's Maniacs 10"
No Talents "Hello World" 7" ep
7" Gories/Lord High Fixers w/ Hate 'zine #8 !!!

also available:

Oblivians/Two Bo's Maniacs 7"
Bingo 7"ep
Humpers/Temporal Sluts 10"
Two Bo's Maniacs 7"
Cinecyde "You live a lie.." CD
Spent Idols "Punk Rock" 10"
"You live, you die" LP

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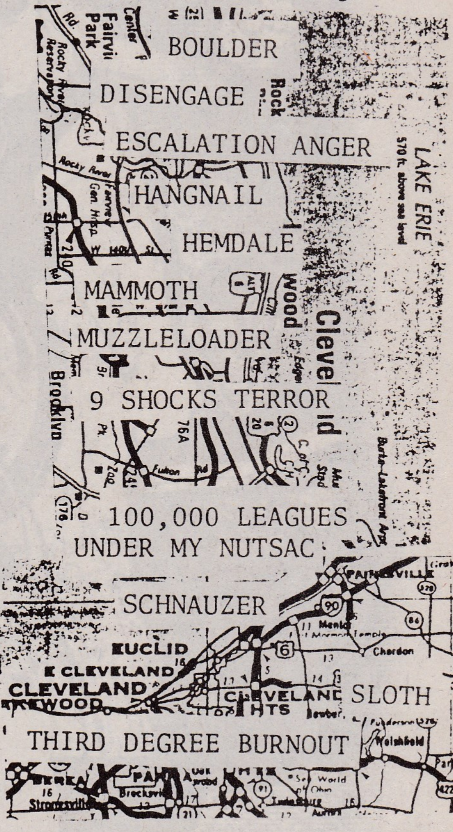

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44061

all bets off

MRR: Who's in the band?

STM: Me, I sing. Andrew, guitar. Forrest, bass. Jake, drums.

MRR: There's a rumor that you guys met through the newspaper.

STM: That's bullshit. I worked with a friend of Andrews, or his cousin or something, and he hooked us up.

MRR: There's another rumor that says that you make the guys in your band "dress hardcore", like in Madball T-Shirts and what not.

STM: More bullshit. Anyone who's seen us play knows that's not true. Andrew owns an Ensign shirt. I think it's an Ensign shirt. But that's it.

MRR: Who are your influences?

STM: I don't have influences, it's too easy to rip off bands if you are influenced by them. I try to be inspired rather than influenced. I listen to all sorts of shit. Madball, Torn Apart, Circle Jerks, Dead Kennedys, 25talife, The Pogues, Marvin Gaye, Tom Waits, A.F.I, Op Ivy. All the new local hardcore bands inspire me, too, like Powerhouse,18 Visions, and Second Coming.

MRR: Circle Jerks? Pogues? That doesn't sound very hardcore.

STM: I wasn't born in a Hatebreed T-shirt. I was into punk long before I was into hardcore. My first show was the Circle Jerks and the Weirdos. And Blatz, Jesus Christ!! I used to play Blatz twenty-four hours a day. And, as far as The Pogues go, Shane MacGowen is my fuckin' God.

MRR: No metal influences?

STM: Nope, I missed the whole metal thing. It seems like everyone in the hardcore scene is into metal, but I just never got it. Suicidal Tendencies was as close to metal as I had ever got.

MRR: You've played with some pretty big bands, before you guys were really even established. How'd you pull that off?

STM: We've just been real lucky. And all the big bands we've played with are friends of mine or friends of a friend of mine. Like 25talife and Murphy's Law. Some people think that I just put myself on the big shows that I book. But that's bullshit. In fact, when I was running the Bombshelter, I made a point of not putting my band on the big shows. We played the Murphy's Law show because Ernie (Powerhouse) told us to play it. But, more often than not, I put other bands on the big shows.

MRR: You guys play a lot. Almost every hardcore show in the Bay Area has All Bets Off on the bill. Do you think you guys play too much?

STM: Except at Gilman. We never get the Gilman shows. I know what you mean though. A lot of people tell me that we play too much, but I don't care. I need to play live. That's what gets me off. In a sense, I'm not even playing for the kids at the shows. I'm playing for me. It's one of the only times that I'm truly happy.

MRR: You made a name for yourself (booking shows, doing Link 80's artwork, etc) before you even had a band. Has that helped or hurt All Bets Off?

STM: A bit of both. It helped in that a lot of people supported this band at first simply because I was in it. It's tough for a new band to get people's attention, but we didn't really have that problem. It bothers me sometimes though. I start thinking, "Are they supporting me or my band?" Because I want them to support the band, not just me. But, I'm not complaining. It hurts us too, sometimes. People have this image of me as some tough guy jerk, which is bullshit. We got pulled off a show once simply because I'm in O.B.H.C. How fuckin' ignorant is that!!! We're not even an "O.B.H.C band", whatever that is. I'm the only guy from this band in O.B.H.C. And at that show, this dorky kid gets on stage with his Green Day band and says all this, "Fuck O.B.H.C" non-sense. I was like, "Hey, kid, don't hate me until you know me". But it's fashionable to hate hardcore right now. Like this band The B-Sides. We played with them once in Berkeley. I watched them, supported them, even though it wasn't really my style of music. Then I go to Gilman and find out that they tagged some other bands name over all of our stickers. I had put up like forty stickers and The B-Sides tagged some other bands name all over them. And I wound up confronting the other band, who had nothing to do with it. I can't believe the petty shit that goes on sometimes.

MRR: A lot of people have a misconception about O.B.H.C.

Interview with Sammy the Mick of All Bets Off by Tobias Mulch.

STM: Yeah, they do. I hear the stupidest shit, like we're all drug dealers or we beat up crusties for fun. There's no difference between O.B.H.C and a group of kids who go to shows together, except that we have matching tattoos. Everyone says that O.B.H.C is a gang, which is so dumb. I grew up around gangs. I know what gangs really are and what they really do. And O.B.H.C doesn't do any of it. We go to shows, and we throw barbecues, and we play in bands. Major gang activity, right? O.B.H.C is this: I wanted to buy my girlfriend an H20 shirt once, but I didn't have the money. Ernie gave me the money. I didn't even have to ask. That's O.B.H.C.

MRR: How would you classify All Bets Off music?

STM: I wouldn't. I hate all that genre shit. Fuck old school. Fuck new school. Fuck emo, hatecore, melodic and whatever else. I'm not into labels. We play what we wanna play and hopefully the kids'll like it. We're not trying to "be" anything.

MRR: But, you've got this tough guy image.

STM: How can I be a tough guy? I weigh 135 pounds!!! You're not exactly dealin' with Kevin Bulldoze here. And if you actually read our lyrics, a lot of them are emotional. Really emotional. I have songs about ex-girlfriends, for God's sake. Tough guys don't sing about ex-girlfriends.

MRR: What's this beef you've got with One Life Crew?

STM: First off, All Bets Off doesn't have a beef with O.L.C. or with anyone else, for that matter.The guys in my band have nothing to do with that situation. They've never even heard an O.L.C song. But me, personally, I just don't like them. I don't agree with a lot of their views. And they don't even believe in the bullshit they say. Their bassist told me that they only do it for money. So it's like, either they're racists or they're frauds. Either way, they're dumb. John, their bassist, used to be one of my best friends. But I just don't like the person he became when he moved to Clevo. I don't like what he represents. And he just talks too much shit. That kid is always runnin' off at the mouth. And on the Internet, for God's sake. It's just stupid. I've got nothin' against Clevo though. People think that if you talk shit on O.L.C, you're talkin' shit on Clevo. That's not true. A lot of great music comes out of Clevo, and there's a lot of great kids out there. My beef isn't even with O.L.C, I just feel like John betrayed me.

MRR: You had to deal with the loss of a close friend this year. Have you dealt with that in your music yet?

STM: Yeah, I have actually. We had a song (Cover Your Tracks) that was written before Nick died and now we have one (People Die Everyday) that I wrote after he died. The second song doesn't really do Nick justice, but how could it? I can't sum up all my love for him in one song. But I felt like I had to do something. I'm not writing pop songs here, I write about the shit I go through on an every day basis. And Nicky's death was just so fuckin' painful for me. I had to do everything I could to vent that grief. I'd lost friends in the past, but it was nothing like losing Nicky. I lost a part of myself when I lost him. And the pain doesn't go away. It's not like three months after someone dies, you feel better. I still wake up in the middle of the night, crying and shit. It'll just hit me. I'll be driving down the street and bam!!! I'll remember something Nick said and I'll get all fucked up. It's the worst pain I've ever felt in my life. And no, I'm not ashamed to admit that I've cried, for all you tough guys out there.

MRR: Is All Bets Off a SXE Band?

STM: No. None of us are SXE, but we're not stupid either. I don't drink or do drugs, 'cause I'm an addict. I used to be a dusthead and I don't ever want to live like that again. That's what our song, Penance, is about. And the other guys in the band, I don't know. They have like a beer a month, I guess. I've never seen them do anything.

MRR: Are you guys at all political?

STM: We're not Crass. My lyrics tend to deal with personal politics. Emotions and shit. We have a new song about rape, though. I think it's one of the most heinous crimes. I think rape is worse than murder. The victim of murder is dead, he doesn't have to suffer any more. But the victim of rape is forced to live with that pain and humiliation for the rest of her life. I couldn't imagine having to live with that kind of agony. One out of three women in America is raped, that's a disgusting statistic. But we aren't a political band, not really.

MRR: You know that I'm sending this interview to MRR, don't you?

STM: Really? Well, I guess I don't have to worry about it getting printed. I doubt they give a shit about us. I'm not dissing them, though. Hell, I did an interview for them once, with Redemption 87. It's a cool zine, except that Anne R. Key column. That thing is so fucked. It mocks people for the sake of mocking people. That's pretty constructive, huh? Whoever writes that column is just trying to be cool by disrespecting others, which is retarded. I think it's a shame that such an important zine prints such a worthless column. I'm sure once you send this to them, Anne R. Key will talk shit on me.

MRR: Any final comments?

STM: Thanks for the interview. Thanks to all the people who support us. Be yourself, don't worry about following the rules. There are too many rules in the hardcore scene right now. Just be yourself. Thanks to O.B.H.C, U.S. Thugs, DMS, Felluz, Monster Crew, Kristafawn, and all the kids who come out to our shows. We're putting out a 7" on Cynic Squad Records soon, so watch for that.

Bonecrusher is Raybo (vocals), Mike Kanel (bass), Clyde Abad (guitar) and Noah Lysek (drums). Raybo and Mike were interviewed on January 27th, 1998 by TRI-X. Photos by TRI-X.

MRR: How did the original Bonecrusher get started? How did you and Raybo get hooked-up?

Mike: We started in a garage in HB. We hooked up with Ray in 1991. The band was me, Gino and George, who now plays in the ADZ.

MRR: How did the World of Pain CD come about and how'd you guys end up on Lethal?

Raybo: Lethal was just a stepping stone, not our destination. Put it this way, they had bad taste and no faith.

Mike: People in those bands wanted to be rock stars and sell themselves like prostitutes. We would never go that route. I personally don't give a fuck about money, I play music 'cause that's what I feel. It's nice to be appreciated when you play live, but this "band is your life" stuff is bullshit.

MRR: Were you guys surprised when those bands got really bad reviews in Max and Flipside and you got good ones, even ending up #2 in a Flipside best of 1995 poll?

Raybo: Well, their music was weak.

Mike: I'm not into Chuck, but I have a lot of respect for Frank and Corey of China White. But, I was really surprised about the Flipside thing. I remember thinking that all this work was worth it, finally someone noticed.

MRR: What are some of the better bands/ shows you've done?

Raybo: Playing with the UK Subs was cool, Motorhead, too.

MRR: You guys have taken a different approach to the OC sound, it ain't ska or poppy punk, more like workin' class Brit stuff. How would you describe your sound for someone who has never heard it?

Raybo: We definitely have a heavy Oi influence. It's no bullshit, kinda dirty, mean and pissed.

Mike: I don't think it's a very different approach, it just comes from an opinionated heart. We grew up listening to that Brit stuff. The vocals are more important than the music, we just use simple stuff. We do try to sound solid and not weak.

MRR: So what's up in OC, can you guys still play there, or are you still banned from all the clubs?

Raybo: The truth is that the OC promoters are weak. Once the cops showed up and some stuff got broke, big deal.

Mike: We got a break lately, the Outsider people let us play in Long Beach and the shows went really well. Nothin out of the ordinary happened at the shows. It's those money whores, problems cut into profits for them. Our shows shocked them.

Raybo: As far as OC, there is no all ages shows, too many PC trendy transplants and way too much politics.

Mike: It's all a bunch of crap. There are a lot of good musicians who can't get it together. They're out to impress, not to play what they feel. Punk is a social status thing here. Raybo's got got a line in a new song that goes, "Fake bands out on ego trips, featuring x-members of who gives a shit". That's OC, I really don't give a fuck what band you've been in, what does the band you're in now sound like? Nine out of ten times, it sounds like crap.

MRR: I heard rumors that after World of Pain, Epitaph expressed some interest in Bonecrusher. What was up with that?

bonecrusher

Raybo: They were scared of us. We were totally unmanageable and hard to get along with.

Mike: We heard things here and there, they never talked to us, so who cares?

MRR: How did the Animal single go for you guys? Drak at Vinyl HB loved it, Max gave it a good review.

Mike: It did way better than I expected, they are gone. The local record stores gave us a lot of help with it. That helped us quite a bit.

MRR: It's kind of sad that after seven years, all you guys have to show is one 7" and one CD. Where's the rest of the stuff?

Raybo: The point is that more isn't our, because labels were scared. Reality scares people, and besides, we did what we wanted to, on our terms.

Mike: We have our best time live anyway, but we had personal problems and that screwed it up a lot.

MRR: Bonecrusher certainly has a good perspective on being a workin' class band. You guys all have day jobs, you can't quit them and tour, so how is life as OC's best garage band?

Raybo: It's funny, we laugh at those other bands. Music isn't our job, that's what keeps it real. It does make it hard to get our stuff out there.

Mike: We work our fuckin' asses off, and I'm talking about our work, not the band. If you don't have a job, you don't have a like. Life as a garage band, just fuckin great. Life's good in the garage. We don't play a lot so people don't get burned out on us, it goes back to that whorin yourself deal. We are a self-supported deal. No one payin' for us to record.

MRR: Didn't you guys just lay down some stuff for Duane Peter's and Disaster Records? What's up with Duane and his label?

Raybo: Duane and his label rule. He's the true grit in this world of imitators.

Mike: We did some new stuff with Mike McHugh in Costa Mesa. It's pretty raw stuff. The song is for a comp with the Bombs, The Crowd, and some Murphy's or something or other band.

MRR: What do you think is the biggest misconception about this band?

Raybo: The big one is always the same, there is some crap metal band in SF that uses the same name.

Mike: That we give a fuck.

MRR: What pisses off the Crusher?

Mike: Everything. When we are playing and recording and practicing, we can get pissed, don't be mistaken, anger is a good driving force. If you can express that through music, that's good, it's therapeutic. I really don't get all this happy crappy stuff lately, like all the ska stuff, what kind of shit is that? Don't get me wrong, like is good, like is what you make of it. But, when I hear that crap musically and some of those fucking lyrics they are saying, it's all bullshit fantasy. They're fucking lying through their teeth. It disgusts me that the masses are so ignorant that they bury that crap, that really pisses me off.

MRR: What, if any, local bands do you actually like?

Mike: I like Cause and Effect. They don't play much. The rest is all crap.

Raybo: The US Bombs, the Authority and Smogtown are the best of the locals.

MRR: What were the last three records you bought, actually paid for?

Mike: The first Minutemen single and some old UK Subs singles.

Raybo: Chelsea, the Bristles and Discharge.

MRR: What does the Bonecrusher slogan, "the time bomb ticks again" refer to?

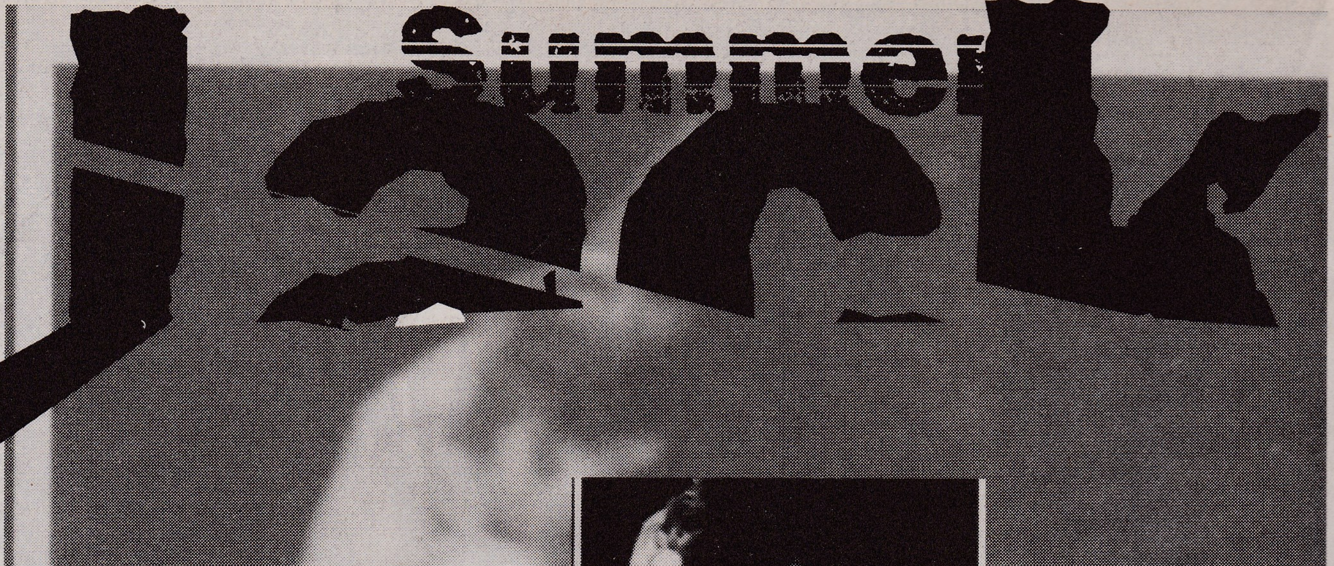
Raybo: Just that, we're self destructive.

Mike: We'll go into hibernation and come back out, and Raybo is definitely like a time bomb. When we don't play or practice, Raybo holds all this shit in. It really works better that way. When we get back together he's been so bottled up, he explodes with creativity, and besides he's pissed, so a lot of good stuff comes out. Raybo is by far the best singer and songwriter I've ever worked with.

MRR: What can we expect from Bonecrusher in 1998?

Raybo: We're just getting started. We're gonna do more singles. We got a new one on Outsider, and a new one with Hostage called No Escape. We got that comp thing with Duane, too.

Mike: There's gonna be plenty to be pissed off about, so we'll do fine.



Summerjack is a three-piece all American punk rock band from Boise, Idaho. The band is compromised of Geno Piccotti (lead vocals, Guitar), Eric Johnson (bass) and Clint Hall (drums). Summerjack has repeatedly toured the western United States. The band Summerjack stands out amongst the Northwest punk scene with their own style of fast, tight, hard-hitting punk rock. I caught up with the band at their January 10th EP release show at Boise's Neurolux, the only underground, alternative and punk rock club in the city. Saturday nights show started off with Geno (lead guitar/vocals) taking center stage dressed in a poncho and enormous purple sombrero. Geno commenced the show with a traditional sounding classical Spanish guitar piece appropriately entitled Machismo. The riled up audience shouted Spanish slang resembling a bandito motorcycle convention. Eric and Clint then took stage and tore into a local crowd favorite, Insomnia. From this point on the show was a powerful, rapid paced, pure talent extravaganza. Interview by Kelly Broich.

MRR: What is with the station wagon logo printed upon Summerjack T-shirts?
Geno: Oh the Malibu,? It's actually Eric's family's old 1983 Pontiac Bonneville. We have done of all tours in that baby. We often joke that if we got signed to some label that wanted to buy us a tour van we would reject their new van offer and ask them to redirect their financial assistance into reconditioning the vintage Malibu so we continue our Griswald-style family vacation touring.

MRR: Have there been any lineup changes?
Geno: Yes, our original drummer played a prank on Eric one time by putting his arm in warm water while he was sleeping. So, I played a prank on our old drummer by ditching our drummer in some town on tour while he was sleeping. We just drove off and left him and then hired our roadie, Clint, as our new drummer. Boy that was a funny prank, a real hoot, ha. Just kidding, our old drummer couldn't complete the tour due to familial responsibilities, so Clint joined us.

MRR: Where did the name Summerjack come from?
Geno: I was sitting in class one amazing Spring day staring out the window while some other student gave a report on terrorist hostile takeovers. I thought to myself while daydreaming that the only thing I want to do is a hostile takeover of Summer. Summerjack i.e. Hijacking, Skyjacking, Summerjacking etc.

MRR: Have you always had the name Summerjack? If no, what other name(s) did you have?
Geno: Van Halen, but we heard that name was taken.

MRR: What are your main influences?
Geno: Hyperactivity, alcohol and each other.
Eric: Yes, definitely each other.

MRR: Does touring help Summerjack's recognition?
Eric: Yes, but that's not why we do it. We love touring and playing live, the live show is what this music is all about.
Clint: We pretty much just love cramming ourselves into the Malibu on those hot vinyl seats and sweating it our for weeks together, shotgun!!

MRR: What are your five favorite albums?
Geno: We pretty much just listen to those self-help personal testimony tapes or those tapes with subliminal messages about self-esteem covered by sounds of the ocean.

MRR: How is the scene here in Boise?
Geno: Well, there are a lot of farm-aid type concerts and we like to go cow tipping and to barn raisings, and we like to go to potato feeds. Eric lives on a farm, so there is plenty of good fun with animals and such.
Eric: I don't live on a damn farm. Geno and I have lived two blocks away from each other since kindergarten. Boise is a regular mid-size metropolitan area, and there really is a lack of all-ages venues. There are some instrumental people in "the scene" that make it all happen. I guess the lack of all-ages stuff contributes as to why we love touring so much.

MRR: What are some of the big names Summerjack has played with?
Eric: The Murder City Devils is probably the biggest name, with 19 letters. GOB is definitely the smallest, only 3 letters.

MRR: Tell me about your worst ever show!
Eric: We have had a couple of shows that were canceled due to the fact that nobody was there. But the worst show we ever actually played had to be in Salt Lake City, Utah, with Gob. Geno stepped on the chord of his amplifier and unplugged it in the first minute of the first song. It went downhill from there. Worst part is we have it on video tape.
Geno: Hold on, Seattle was the worst, also on video tape. A sold out show, one microphone, a drunken brawl, eight cop cars, and some guy stole my shirt and was hauled off by the police while wearing it!!

MRR: Geno, so I hear you are the man behind Boise's Good Thief Records?
Geno: Ahhhh, yes, the multi-million dollar corporation known as Good Thief Records. No really, I just started the label to put out Summerjack's first EP. It would be more adventitious to have some other label's name, with greater distributing power, attached to the cover of our next CD, but we're pretty much just doing it all D.I.Y.

MRR: Would you like to do Summerjack's next CD on any of the labels that have talked with you?
Geno: Yes, of course, but none of them have given us a worth while offer. We would love to sign with a legitimate indie label, by that I mean an indie label that still functions under the belief system of a true indie label. It would be cool if a label would step up and take on the responsibility to be reputable.
Clint: For now we are just having a blast! Being in this band is the best thing ever. It is a nonstop adventure. We all love it.

MRR: Is Summerjack just something you do for fun?
Geno: You wouldn't believe how incredibly serious we take this band. Fun is the result of a lot of hard work, preparation and tenacious pursuit of pushing ourselves as hard as we can go.
Eric: Seriously, we work excruciatingly hard at making things happen for this band. We recognize that as a band you need to make things happen for yourself, nothing falls in your lap.
Clint: One thing that cannot be doubted of this band is our work ethic. Summerjack is a way of life.

MRR: What is Summerjack going to do, or put out, in the near future?
Eric: We are scheduled to record this Spring with a full length CD due out in Summer. We are also touring the Western U.S. in May for a couple weeks. Then, in August we will do a much more extensive U.S. tour.

MRR: What makes your music stand out from the throngs of other punk bands?
Geno: Didn't you see my sombrero?

These guys have the sound, work ethic and style that could perpetuate them to the next level of punk rock. They are intelligent, strong willed, funny, but most of all talented. Despite not yet being signed, this popular Boise punk rock machine is relentless in their pursuit of musical happiness.

Contact Summerjack at:
P.O. Box 4916 Boise, ID 83711
http://www.geocities.com/SunsetStrip/Club/5794

*NOTE: The Druggies do *not* recommend or condone the use of illegal narcotics or substances. However, we do recommend you give them to us for analysis and disposal. Thank you!

THE DRUGGIES

"JUST TAKE THE DRUGS, MOTHERFUCKER!!!" SO GOES THE CREDO OF THE DETROIT-AREA'S DRUGGIES, HERE TO WARP YOUR MIND, STEAL YOUR STASH, AND SPANK YOUR BEHIND. FORMED OUT OF THE REMAINS OF FRANK MY UNCLE'S BAND, ALONG WITH AN EX-CONVICT FROM BAY CITY AND SOME CRAZY GUY THAT USED TO SING IN THE EPILEPTIX, THE DRUGGIES ARE GETTING READY TO SPREAD THEIR MESSAGE OF SICKNESS AND SLEAZE DISGUISED AS RAW AND AGGRESSIVE PUNK ROCK TO WHOEVER DARE LISTENS. I HAD THE CHANCE TO GET THE LOW-DOWN FROM THESE DEVIANTS AT THEIR REHEARSAL SPACE IN FLINT, MICHIGAN. COHERENT DRUGGIES PRESENT FOR THE INTERVIEW ARE STREZ, PHILL, AND BUMBO. INTERVIEW CONDUCTED BY SCABBY JOE, AND PHOTOS BY NATASHA.

MRR: FIRST OFF, WHAT'S WITH THE NAME? DRUG ABUSERS OR NOT?

PHILL: USER OR ABUSER? I DON'T UNDERSTAND THE QUESTION. I'LL PASS.

BUMBO: I'LL PLEAD THE 5TH ON ACCOUNT MY PROBATION OFFICER READS MRR WHILST TAKING CRAPS. HOPEFULLY HE WON'T SEE THIS – I'M NOT SURE HE CAN EVEN READ, BUT HE SURE ENJOYS THE PICTURES OF PUNKER BOYS, YA KNOW?

STREZ: DRUG ABUSER? DEFINITELY NOT! I TAKE CARE OF MY DRUGS AND WOULD NEVER THINK OF HURTING THEM. HEY KIDS, IF YOU GET REALLY PISSED AT YOUR DRUGS JUST COUNT TO TEN, TAKE A DEEP BREATH, AND THEN CALMLY PROCEED. I FIND THIS WORKS WELL FOR ME.

MRR: OK THEN. TELL ME ABOUT RECORDING PLANS, CURRENT OR FUTURE RELEASES, AND WHAT NOT.

BUMBO: THERE'S A 4-SONG 7" OUT NOW ON DOG'S BLOOD RECORDS, AND A SPLIT WITH THE EPILEPTIX COMING OUT EARLY '98 SOMETIME ON PELADO. AND WE ALREADY HAVE ENOUGH MATERIAL FOR A FULL-LENGTH, JUST TIME AND MONEY BEFORE THAT HAPPENS.

MRR: WHAT ABOUT SHOWS? HOW OFTEN DO YOU GUYS PLAY OUT?

STREZ: NOT AT ALL RECENTLY. WE'VE ALL BEEN BUSY WITH OUR JOBS, BUT WE'RE READY TO GO NOW. I PERSONALLY WOULD LIKE TO PLAY 2-3 SHOWS A MONTH. DETROIT CAN BE FUN, BUT OUT-OF-STATE SHOWS ARE BETTER.

BUMBO: YEAH, NEW BRIDGES TO BURN.

MRR: STREZ AND PHILL – BOTH OF YOU GO BACK A WAYS IN THE MICHIGAN PUNK ROCK SCENE. STREZ BOOKED SHOWS IN DETROIT IN THE EARLY-TO-MID '80S AND PHILL WAS THE DRUMMER IN DISSONANCE. HOW WOULD YOU COMPARE THE SCENE, THEN TO HOW IT IS TODAY?

STREZ: I DUNNO... IT'S KINDA HARD TO BEAT SOME OF THOSE SHOWS BACK THEN. I GUESS GROWING UP ON NEGATIVE APPROACH, THE NECROS, MEATMEN AND ALL THOSE BANDS HAS MADE ME A LITTLE JADED.

PHILL: THOSE DAYS WERE GREAT – REALLY INTENSE. BUT THAT'S NOT TO TAKE AWAY FROM WHAT'S GOING ON IN DETROIT TODAY. THERE'S ALWAYS BEEN A SHIT-LOAD OF GREAT BANDS FROM THE AREA, PROBABLY EVEN MORE IN NUMBERS NOW. IT'S JUST THAT IT CAN BE SO HIT-AND-MISS WITH SHOWS TODAY. SOMEONE SAID THAT IT'S GREAT TO BE A BAND FROM DETROIT, BUT SUCKS TO BE A BAND IN DETROIT. I FEEL THAT'S PARTIALLY TRUE.

BUMBO: FOR THE MOST PART YOU STILL GOTTA OPEN FOR SOME TOURING NAME-BAND TO BRING OUT AN AUDIENCE. SHOWS AREN'T AS ECLECTIC AS THEY USED TO BE EITHER. SIMILAR-SOUNDING BANDS ALWAYS PLAY TOGETHER, WHERE BEFORE YOU HAD MORE OF A MIX TO KEEP IT INTERESTING OVER 4 HOURS.

MRR: SO THEN WHERE DO THE DRUGGIES FIT IN?

STREZ: WE PLAY THE PUPPET SHOWS!

MRR: FOR THE UNINITIATED, HOW DO THE DRUGGIES DESCRIBE THEIR SOUND? GIVE ME SOME REFERENCE POINTS.

STREZ: RAW AGGRESSIVE ROCK-AND-ROLL. I DON'T KNOW WHAT BANDS TO NAME AS INFLUENCES. WE STEAL FROM EVERYONE.

BUMBO: WE'VE HEARD COMPARISONS TO THE LEWD AND SICK PLEASURE WHICH I THINK ARE GREAT COMPLIMENTS.

MRR: AND WHAT ABOUT LYRICS? YOU GUYS TELL SOME PRETTY SICK STORIES. I CAN SEE SOME PC-ERS TAKING OFFENSE.

BUMBO: PEOPLE CAN'T TAKE A FUCKING JOKE.

STREZ: WE JUST WRITE ABOUT REAL STUFF. YOU SEE THIS SHIT IN THE NEWSPAPER EVERY DAY. I THINK THE POP-PUNK AND GARAGEY BANDS HAVE THE SAPPY LOVE SONG AND RELATIONSHIP-GONE-BAD TOPIC COVERED ALREADY. I'M MORE INTERESTED IN SERIAL KILLERS AND SEXUAL DEVIANTS.

PHILL: SEX, DRUGS AND ROCK-AND-ROLL!

MRR: SEEING THAT IT'S THE START OF A NEW YEAR, WHAT ARE THE GOALS FOR THE DRUGGIES IN '98?

STREZ: FUCK YOU UP AND GET HIGH!

PHILL: AGAIN... SEX, DRUGS AND ROCK-N-ROLL!

BUMBO: I'D DEFINITELY LIKE TO TOUR SOME, PLAY THE SCUMFEST IN NORTH CAROLINA. WE DID THAT LAST SUMMER WITH FRANK MY UNCLE'S BAND AND HAD A BLAST. PUT OUT SOME MORE RECORDS TOO.

MRR: LET'S WRAP THIS UP... YOU THREE ARE LOOKING KINDA ITCHY TO GO. OR IS IT JUST WITHDRAWAL SYMPTOMS? ANY LAST WORDS FOR THE READERS?
PHILL: BUY THE RECORD, WRITE US, YOU KNOW THE ROUTINE.
BUMBO: DON'T HATE US CUZ WE'RE BEAUTIFUL!
STREZ: I'D LIKE TO END THIS BY SAYING THAT THE DRUGGIES DO NOT RECOMMEND OR CONDONE THE USE OF ILLEGAL NARCOTICS OR SUBSTANCES. HOWEVER, I DO RECOMMEND YOU GIVE THEM TO US FOR ANALYSIS AND DISPOSAL. THANK YOU!

THERE YOU HAVE IT, KIDS. YOU CAN WRITE THE DRUGGIES AND PURCHASE THEIR DEBUT 4-SONG 7" FOR $3.50 PPD. AT THE FOLLOWING: DOG'S BLOOD RECORDS, 125 E. WALLED LAKE DR. #2, WALLED LAKE, MI 48390. OR YOU CAN GET IT FROM UNDERGROUND MEDICINE AND PELADO'S M.O.

Stiletto Boys interview conducted at the Stiletto Boys lair of lust, while in preparation of their two new singles coming up on Zodiac Records, 11б198. Stiletto Boys are: Eric-Guitar, Garvin-Bass, Casey-Drums, Sean-Mouth.

Interviewed by the Zodiac.

MRR: First of all, who the fuck are you guys and where did you come from?

Garvin: We're from L.A. man, Lancaster Area!

Eric: Yeah, PA that is.

MRR: Do you know that your 7" is selling all over the word?

Garvin: Uhh....we got a record?

Casey: Oh yeah! That's right, I was supposed to call you!

Sean: Holy Shit, my balls are jumping out of my pants!

Eric: Really? That's cool.

MRR: So, do you guys get more now that you are rock stars?

Garvin: O.K. yeah, but like, I like to shoot 'em all down just to see the hurt look on their little faces.

Casey: (screams) No! I love my girlfriend! (He claims not to have gotten any for 2 years!)

Sean: Holy Shit, my balls are jumping out of my pants!

(Eric runs from room screaming)

MRR: Hey Sean, I heard a pretty interesting story about how you wrote the lyrics to "5-Finger Fury." Do you care to elaborate for us?

Sean: Well, while trying to write song lyrics I became frustrated and I grabbed a porn mag and a jar of Vaseline and I beat it. And then I beat it again, and by the time I was done, I had all the lyrics in my head!

MRR: Who is the Stiletto Boys favorite "babe"?

(After 20 minutes of arguing and much fighting, the winner is...)

Eric: Princess Di!

MRR: You guys just recorded for the first time in what? 3 years?

Casey: We did six new songs that were written right after we recorded the "8-Track" songs.

Eric: Yeah, that was '95.

MRR: And what did you pay?

Casey: My best friend, Rich Sexton, recorded it for us in, like, 15 hours. We paid him a total of $110.00. Rich also recorded the "8-track" songs.

MRR: So which one of you guys is the 8-track nut?

Sean: That would be me. I started picking them up at flea markets and making my own tapes, and boom, I was hooked!

Eric: Making your own 8-tracks for the car is where it's at!

Casey: Yeah, man!

MRR: Would you guys eventually like to tour?

Sean: Definitely. That's what we're working towards.

Casey: We'd also like to do an album, or some more singles next year after these two singles are done.

MRR: Who came up with the name Stiletto Boys?

Eric: We had three lists and a secret ballot. We had like 60 names.

Casey: We each picked three, and we ranked them 1,2,3. Stiletto Boys was my first choice!

MRR: What do you guys think about the big response to your record?

Garvin: We have a record?

Casey: We know we got a great review in MRR and some other smaller zines!

Sean: Yeah, we were in the fuckin' <u>8-Track Mind</u> zine!

Eric: It's an unexpected pleasure. It's nice when someone appreciates what you put your heart into!

Casey: We didn't even expect to get a review!

MRR: Let me tell you, the review you got in MRR really helped you to sell your record. O.K. now, if you guys were stuck in Lancaster, PA (or a desert island) for the rest of your life, what five records would you choose from?

Sean: Flaming Groovies "Shake Some Action", Stitches "8 x 10", The Choir "It's Cold Outside 7"", Dead Boys "Young Loud and Snotty", Radio Birdman "Radios Appear".

Garvin: Saints "Paralytic Tonight", "Ziggy Stardust", Stiv solo album, Jimi Hendrix "Electric Ladyland", Radio Birdman "Radios Appear".

Casey: Government Issue "You", Dag Nasty "Can I Say", Rush "Permanent Waves", Kiss "Dressed to Kill", Brand X "Unorthodox Behavior".

Eric: "Sgt. Peppers", Boomtown Rats "Fine Art of Surfacing", The Adverts "Crossing the Red Sea", Grease Soundtrack.

MRR: That's cool. Well do you guys have any last words to the MRR readers?

Eric: Let's do it for Johnny! (in reference to the movie "The Outsiders").

Casey: I hope everyone likes the new stuff, and thanks to MRR and all the readers from all over the world who wrote and sent us money for our record.

Garvin: (now drunk) If someone tries to step on you, spit on 'em!

Sean: Stay in school & brush your teeth! Oh yeah, use cornhusker oil, it works best!

MRR: Thanks guys!

The Stiletto Boys "8-Track" 7" is now in its 3rd pressing of 200. It is available for 3/4/5 dollars from Zodiac Records, 329 B N. 17th St. Camp Hill, PA 17011. Write the Stiletto Boys at: 2467 Lititz Pike Apt C. Lancaster, PA 17601. 7" also available from: Revolver USA, Wild Wild Records (France), Incognito Records (Germany), Underground Medicine (USA), Rhetoric Records (USA), Busy Kids (USA), Pelado Records (USA). Oh yeah, and fuck Get Gyped!

CELL BLOCK FIVE

You ain't never been Punked, 'till you've been Fud-Punked!

You're not sure what that means? Neither am I, so let's move on. There's a new punk band on the scene, and it's name is Cell Block 5. There is a level of insanity that is healthy in us all, but these guys take it a step further. With influences like the Ramones, Sex Pistols, and the Misfits, these guys coin a new phase in punk music called "Hard Bunk" or bop-punk. With Dave "The Face" Dalton as rhythm guitar and lead vocals, Tommy in the drummer's throne, Morgan "the Svelte Swede" on lead guitar, and Chris "The Kid" on bass, they are a veritable cornucopia of talent. All bringing to the table different backgrounds in music and culture, they are sure to be the hottest new thing and are guaranteed not to disappoint even the most jaded of critics!

Cell Block 5 had been involved in many courting sessions with record labels before settling down with Smut Pedlurz Disks. They are soon to release their much anticipated debut album this spring with Cell Block 5 fan and internationally reknowned recording engineer Mike Cuddy in the producers seat.

The band has already performed with such names as the Candysnachers, Zeke, The Damned, Pansy Division, DI, and US Bombs. They've also already hit the air waves on KALX, KUSF and KFJC. Dave has already become a major figure in the power punk world with his recent work in the Screaming Bloody Marys. Dave's other credits include stints with Social Unrest, The Dwarves, Johnny Thunders, and G.G. Allin. Now with this new band, they are all ready to take the industry by storm!

On Valentine's Day, I found myself sitting in a distant small club in Concord, CA talking to the band. To my delight, they were down to earth and fun. In them, I found the incredible love of music, and decided...what the hell, let's do an interview and publish it in Maximum!

Interview by Colleen M. Connery.

MRR: How long have you guys been together?

A: About 10 months having fun!

MRR: How did you meet?

Tommy: Dave had formed a band called the Mercy Thieves about a year and a half ago that Dave, Morgan and I were in, and that broke up. And Dave found The Kid, because that's what we were lacking in the Mercy Thieves, and The Kid knocked my socks off.

Dave: Well, I was playing with the Screaming Bloody Marys and I kept seeing this guy (Tommy) at my shows. We finally ended up talking at one show and he mentioned he was a drummer. We got to talking, and things started to get rolling. I had been friends with Morgan for 12 years and kept telling him we'd get a band together, and now was the perfect opportunity. Then we brought The Kid in. At the first session, after about the 3rd song, we all felt solid. We knew we were a band from that point on.

Morgan: Well, in Mercy Thieves we started off real soft, and we just kept getting harder and harder and the girl singer couldn't hang with it. And at one rehearsal we started playing really hard, and that was that.

MRR: Where did the name Cell Block 5 come from?

Dave: A jail. Hahaha. We really don't want to go there.

MRR: What are the band's musical influences?

Dave: Misfits, Ramones, Buzzcocks, Sham69, old school porn, anything loud and snotty.

Tommy: Jazz, Ramones, Marx Brothers, Supersuckers...

The Kid: Ramones, Mosrite Guitars, WCW, WWF, old school punk, Sex Pistols.

Morgan: Old school metal, old guitars, Hanoi Rocks, Iggy Pop, guns, nasty sex...never played or listened to punk before...but I like it now.

MRR: So, do you guys enjoy porn?

All: Hell yeah!!!!!!!!!!!!!

MRR: So the band's music is about loud and hard?

All: Yeah! It's about fast and hard and in your face!

Dave: It's about fast with a little bit of a lilt. I am very influenced by be-bop drummers from the 40's and 50's. I think I swing this pop a little...in fact, I've come up with a new term...I think we are a mixture of bop and punk, and I call it "bunk"...Hard Bunk! Hahaha-hahaha!

MRR: So, who plays what?

Dave: Guitar, lead vox.

Tommy: Tuba, drums.

Morgan: Guitar, mouth organ.

The Kid: Bass Mosrite.

MRR: What are your tour plans?

Dave: We're planning a summer tour of the West Coast right now...we want to keep working the central valley 'cause there's a big punk scene happening out there right now. Places like Fatty Mocha, Teas & Greens, and some other all ages shows. We'll keep working it.

MRR: What really pisses you guys off to no end?

Dave: Politically correct people in the punk scene. Punk rock is a forum where you can say and do anything you want. Not all these rules and regulations. If you got long hair, a 'hawk, skin head, green hair, dreads...whatever...it's how you feel! It's still punk!

All: No Nazis! No homophobia shit!

MRR: OK, and now for the real question: boxers or briefs?

All: Boxers! (Looks like a good endorsement for Joe Boxer!)

MRR: Do you have any local favorite bands?

Dave: Candy Snatchers, Pansy Division, Eric Core, Castles in Spain.

Morgan: Ah...good hard fast punk rock, rock!!!!

Tommy: The old Screaming Bloody Marys with Spider, Vanishing Subs, Pale Horse.

The Kid: X-Ray Spex, Social Unrest, Old Marys...

MRR: OK, I just have to ask...What the hell happened to Screaming Bloody Marys?

Dave: They just didn't work it as hard. I think when Spider quit, it was over. I mean the drummer went "Scientology," the bass player wanted to be a rock star, and the 2nd singer...she didn't want to tour and to just stay home in Marin. The guitar player became a stockbroker!

For more info on the band, write to: Cellblock 5, 6536 Cedar Blvd., Newark, CA 94560 or call SMUT at 510-226-SMUT.

Grapefruit Interview - Summer tour 1997 Present: Brandon - Sings most of the songs, makes jokes, and plays the guitar; Justin - Sings a few songs and always plays the bass guitar; Tom (a.k.a. tom-tom) - plays drums and sings cover songs; Rachel - tom-tom's ladyfriend and daughter of the band's boss; Jason Miller: booked the tour, drove the van, runs Hawaiian Express. Contact: 411-B Oloma-na St./ Kailua, HI 96734 or hwnexp@aol.com

MRR: What have you seen here on the mainland?

B: On the first tour, we saw billboards which are illegal in Hawaii, and we were even taking pictures of them until we realized they were everywhere... and trains too. We don't have those either. I remember playing once, and we heard a rumblin' so I looked out the door and put down my guitar to watch.

T: Hail! This tour we saw hail for the first time.

B: Oh my gosh, most memorable, last year some of us saw snow for the first time. We were with two other Hawaii bands on a highway near Lake Tahoe and saw it from a far but couldn't believe it was real, cause it was summer, but I remember pulling over and a dozen or so Hawaiian guys with shirts ran off up the mountain & jumped into an eight foot diameter patch of mostly ice... and digging it up with our fingernails trying to make snowballs!

MRR: How do you get over from hawaii when touring?

J: We always get asked that question. We fly ourselves over and pack up our equipment and clothes as tightly as possible, and yes, it's expensive, but there's no other way we can do it.

T: Besides, I'd rather do this while I'm young. I don't want to be 40 and saying, God I wish I did that, I wish I went on tour and played in front of other people, you know, we did this and there aren't too many other bands that can say they put as much into it as us...

J: Well, think of it like this, how many bands can say they put out a record themselves? A lot. How about a record and a CD or two, plus multiple overseas tours - without help? The numbers start thinning out fast. It takes a lot of financial sacrifice and motivation from us to do it all, but it is rewarding.

MRR: Being from hawaii, how did it all begin?

B: We started the band during the flattest surf of the year.

J: I was 16, Brandon was 15, and Tom was 21.

B: Tom was blessed with many a musical instrument lying around his house, and Justin was learning guitar, aspiring to become a lead guitarist...

J: In a glam rock band!

B: So one day, we just jumped on instruments with Tom's brother on drums, because we were bored and looking for something to do.

T: Everything really kicked off when my brother left...

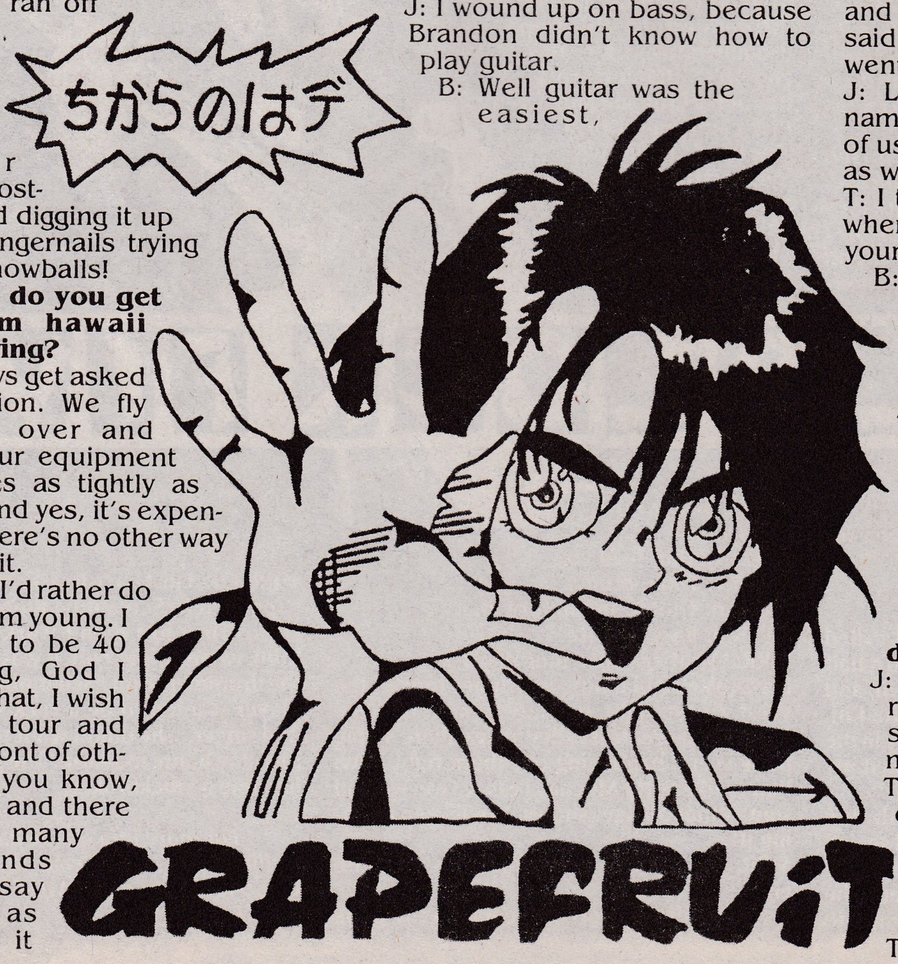
B: ...and the seat was vacant!

T: I was the only one who knew how to play drums, so I said okay I'll play drums... and our boss actually had a drum set for sale, so I bought it from him for $200 bucks.

B: ...and sold it back to him years later for $200 bucks!

J: I wound up on bass, because Brandon didn't know how to play guitar.

B: Well guitar was the easiest, so that's where I got stuck, but I just despised the guitar because I thought it was the lonely man's instrument... You know, like the cowboy out on the range, playing his guitar all alone, watching sheep!



MRR: How did you all meet and did you all grow up in hawaii?

J: Brandon and I met a long time ago, in the third grade.

B: Kailua elementary school, we met there and instantly became best friends.

T: My friend introduced them as flower and running water, and I thought that was their names for three days. I was like, wow, hippie children!

J: I 'grew up' in Hawaii, but I was born in Tennessee, and all three of us live inside 5 minutes of each other now.

MRR: How did you choose the name?

T: At that time, I liked the name Blind Melon *(uhg, now I've got that aweful song stuck in my head, you bastards-ed.)*, so I think I was thinking of fruit, because we're a quirky band. Brandon and I were staying over at a friends house one night, and we just couldn't go to sleep unless we thought of a name...

J: Plus we were playing our first show on Halloween (1992) and thought it would be a good idea if we had a name.

T: We were sitting there really tired and after ten minutes of silence I said, how about Grapefruit, and we went to sleep so fast.

J: Later, when they told me the name, I didn't argue, because none of us thought we'd keep going as far as we have with the band.

T: I think the name became official when you put that Astrodeck stuff on your car!

B: It took 30 stickers and I had to cut 'em out and make them spell g-r-a-p-e-f-r-u-i-t. I never even had a Grapefruit before in my life.

JM: Well, just like the real fruit, people either love them or hate them and the same statement is true for this band!

T: Yeah, it's a quirky name, but it fits.

B: It's definitely an acquired taste.

MRR: Describe the early days?

J: Tom must have been embarrassed to play with us at our first show, because he was the best musician in the group.

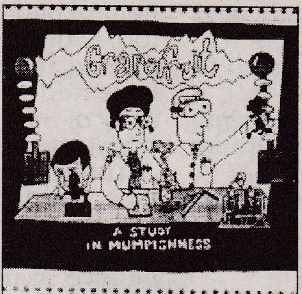
T: I wore a mask, but I wasn't embarrassed. I sucked at drumming.

J: He wore a ski mask with only his eyes and his mouth showing.

T: Well, it was Halloween, and I

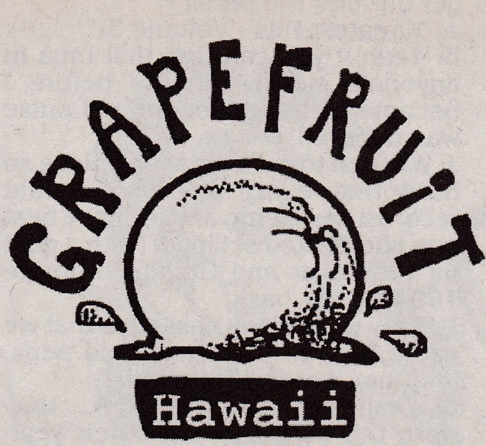
thought it was funny, but I was going to wear that mask at every show.
J: Imagine if you kept that up!
B: We used to play like 10 to 15 minute long songs with only 2 cords and just the e-string.
T: We'd go on forever!
B: Well, we didn't know much about punk rock, being from Hawaii, so our first show we played, we did like ten Violent Femmes covers. We did U2, REM, and The Clash, too.
T: Brandon would have to sing the song to himself first to get in key!
J: He would drive with the stereo blasting so he would memorize the song in his head, and his guitar would be in a whole different tune, but he would sing to the tune in his head!
B: I never had a problem learning lyrics, but I didn't know you had to try and match it with your guitar. I had no clue, so I learned about that like two years later. Also, I think one of the things that set us apart was that we had an eclectic taste in music; for example, The Minutemen really influenced me to want to play a clean guitar sound which, when we played live with local punk bands and such, that would be a real noticeable factor. Plus, Justin plays a really crazy bass, like the Violent Femmes guy and the Operation Ivy bass player, and Tom is real technical yet quick and strong, so when we put it all together, it stuck out when we played shows, and we never billed ourselves as a punk band, and we still don't... HOLY CREVICE!!! *(Grasshopper drops from the sky onto Jason, then attacks Brandon and Justin!!!)*
B: Another reason we really stood out when we first started playing with local bands in Hawaii, bands that we really admired were all bands that were extremely good at their instruments and played a lot of shows and had a big fan base, so when we played, we weren't that good, and we prided ourselves more on the entertainment part and the fun times rather than the technical part, and we just met a lot of cool bands that way, and we learned with them what punk was and started playing shows a bunch, too.
J: I remember whenever we would play with non-punk bands, we would be considered the punk band, and I think it was more because we didn't know our instruments that well or sound that tight, and everyone just started calling us a punk band.
MRR: What was the first grapefruit release and it's history?
B: We just had the means to do it, and as a band, we always wanted to record things and have it to ourselves, but we never meant for it to get out into the public!
J: "Greatest Hits - Volume 3!"
B: Yeah if you can find that tape in anyone's closet... it was before I became diabetic-like, and my pulse was normal!!!
J: We tried to get a gig at one place so hard that every week we would record a new demo and took the best one and started selling it (with a goat on the cover and Going Corporate 1994 on the back).
T: They were blank cassettes that we wrote on with silver and gold pens, and they were all different.
B: Yeah see, that was punk.. they were the kind girls sign their yearbooks with.
B: We were blessed also because Tom's brother was already in a band, and they built a studio room in the house, which was sound-proofed and had a four track, so his family was already used to bands coming in there and practicing. So, we would be noisy and loud and bad, but we'd come out and his parents would just be crashed out on the sofa right next to the room.
T: And then they'd have to listen to the tapes afterwards
B: But you're grandma was dancing to us once - she was doing the grandma shuffle!!
T: We always wanted to hear ourselves, plus it was fun, and it wasn't strange to us. Again, it was something to do.
B: And, it was just us learning how to do it at home and that made it educational, too!
MRR: How did the first seven inch come about?
J: Johnny (from Hawaii's *Fuddy Duddy* fanzine) gave us the idea of doing something other than a tape.
T: Well, our friend Tamara talked about doing a 7" with us, and it was put into our minds then, and when Johnny was totally willing to do it, then it was like hey, lets put a 7" out. It was our first opportunity.
B: Well, I was so punk illiterate, it was never in my mind, I just thought it would be really cool, because I used to have old Disney records on 45, and I thought, wow, if we were on a 45 that would be neat, because I used to have a playschool turntable. We recorded it same old style in Tom's jam room - the Fruit locker!
MRR: How did you meet up with second guess records?
B: Coming from Hawaii, we really wanted to play Gilman in Berkeley, because of the mystique and, its reputation...
T: ...like 'pipeline'.
B: Andrew who volunteers there as a booking agent...
T: and graduated from Punahou, therefore was Hawaiian and took care of his braddahs by getting us on the bill last minute. Bob drove down from Reno to see J.C.C.C. and dug us then, so we kept in touch. Then, when Jason brought Zoinks! out to Hawaii for some shows, he approached us about a track for a comp he was hoping to release, and when we were ready to put out a full length and *Fuddy Duddy* wasn't able to do that, we spoke to Bob and things worked out.
MRR: How do you afford touring?
T: Justin edges, I mow, and Brandon... blows!
R: They work for my dad.
B: We are faithful yard servants.
T: We funded every tour, every CD, etc. with mow money.
B: And what is incredible for us is that things seem to have been put in place for us with Rachel's dad providing us with good paying jobs and therefore the money to go on tour and help from guys like Johnny and Jason here who just popped up out of the scene and were incredibly helpful and guided us in ways. Tunji too, without whom we would still be playing in the house alone, so we have ridden the courtesy and generosity of many people, and I'd like to thank them for that.
J: Tunji is our friend and knowledgeable producer who recorded our CD's, Johnny was the first guy to put us on a label (and on the road) and believe in us, and Jason Miller was Johnny's friend and roommate who did a radio show and put on shows and became our really good friend, too. Plus, he's the guy who books our tours and tells us what time to get up and where to go and who's driving and how to get places...
T: ...and the guy right next to us...
B: ...and he split my head open once and slammed my finger in a door...
JM: But most of all I maintain Hawaii's only local band mail-order catalog!!!
MRR: So how did touring start?
T: With the 7".
J: Well we really wanted to go on a tour to California or somewhere new, so when Johnny helped us put out the record, he also mentioned touring, and we thought that was great.
B: I think it did a lot for us as far as promoting our music.
T: It was a good excuse to go on tour, and it was great. It was perfect for the time.
B: What most people freak out about is that we never really do fight and they always wonder, how are you guys so happy or why do you get along so well, and it's because if were not working together, we're surfing together, and if we're not surfing together, we're skating together or playing some kind of sport

and then there's the music and everything... so we're so used to being around each other and each other's personalities that we know what each other likes or dislikes and that helps out a lot on tour, because many a band has broken up on the road, and we just want to keep on doing this for many more years.
T: I am still surprised that we have lasted three tours without any trouble whatsoever.
R: Oh my god! A bird just shit on me. I am soo bummed. What am I supposed to do?
Everyone: Clean it up!!
B: Well, I was going to say... I don't know if we're focused as a band or incredibly naive to be able to do all this, and touring is awesome, putting out music is something we want to do, and we think any band can do it and so we don't let any obstacles get in our way, because, well... maybe we are just naive, huh!
J: Even if the band was to end tomorrow, we'd have all the memories, that's the best part. We could have kids and tell them, look, I was in a band, and we went on tours and put out all this music, and it would still be in our heads which is good enough for us right there but we're not going to stop yet.



T: It's too much fun!
B: Well that's exactly the reason, it's the addiction.

MRR: What do you use for transportation on tour?
B: 1911 Dodge! The General Custer model!
T: First tour we bought an old van and sold it for scrap metal.
B: Well, we came over, and Johnny just gave us a list of 7 or 8 shows, and we had a month so we totally looked at it as a vacation since we were able to stay with relatives in San Francisco, but we realized that we needed to get around, so we looked for a van and found one for $700 which we thought was a steal - you know, wow, we could get one for each of us at that price! - and we had money stored, so we bought it and got it smog checked but we never had insurance on it or the proper licensing, but we took that around and after every single show it broke. We spent a lot of money that tour on tow trucks...
T: But we made it to every show!
B: Right, we made it, and then it would break which is all we asked originally...
JM: Tell the folks about the mechanic...



B: Oh, when we bought it, we were on the borderline - should we buy it, should we no.
T: But, we got this ringing endorsement... "this van could make it all the way to Mexico." We later realized that it would be a one-way trip! In fact we were in LA when we finally had to sell it for $200 scrap metal, and fly up to SF in order to fly home.
T: It was amazing though, people came out of the woodworks to help us out.
B: On the next tour, we wizened up thanks to Jason who has the brains and the organization skills. He recommended that we rent vans, since we were going out with two other awesome Hawaii bands; The Raymonds and The Power Pellets, and that made it a lot easier. Seventeen people split the cost and also bought a trailer for everybody's stuff which we still use to this day. However, we learned from that trip that even rental vans can break, and of course, it was a dodge! Don't get me wrong, if dodge would like to sponsor us, hell, we'll take twelve!!
JM: We drove about 9,000 miles and snapped a timing belt, and I nearly got arrested for causing a ruckus at a rental car office in Atlanta over an exchange.

MRR: Didn't something else occur while you were in Atlanta?
J: We got screwed by a band called Slacker!
B: No, Yugoslavia won a gold medal in freestyle backstroke?
J: Oh, the bombing, yeah, that happened *and* slacker screwed us over. Our parents were really worried about us and paged us all night, my dad even got interviewed on the news back home, because he called a TV station to get information. Our itinerary listed Atlanta on that date, but we never got a show after all.
T: We were actually the last ones to learn about that.

MRR: Explain the truth behind the stage antics and the speed...
B: On stage I can do a lot more without a guitar than I can with a guitar, so I just gotta move around and play fast, plus I like to make faces at the crowd before they make faces at me. It's a way of dealing with my innermost fears and inadequacies, but...
J: ...we don't do drugs!
T: and I have no choice, I need to play fast in order to keep up.
B: Despite all that, I am really surprised with how generous people have been with our merchandise which is another thing we do totally by ourselves, we make the whatnots for the kids, like shirts, and they have been selling really well which helps us out a lot, because we are in debt beyond belief. we owe good people good money and should say thanks for the support.

MRR: Future plans?
T: Selling out!
B: When the world throws Grapefruits at ya... duck! That's the way it is.
J: Well, thanks to companies like Serial Killer, we are able to save a little more money on such things as clothes, since a very nice person at that company saw us play and liked us enough to give us some shirts.
T: Hopefully this is a stepping stone for using people to our advantage!
J: Any amount of money saved really helps.
JM: Grapefruit needs an airline sponsor!
J: Nothing's more punk than getting stuff for free!
B: Everything we do is for the kids, all we're looking for is a good time, and I know that sounds like Poison/Motley Crue, but it's true. While we're young and have the desire to spread the 'Aloha' spirit, we are trying to touch people and give them an avenue to realize that life isn't all Smashing Pumpkins and Korn — it's not all morbid and depressing. Growing up in Hawaii taught us that... life ain't so bad, don't take yourself so seriously, have some fun - it's okay to be a dork.

MRR: Well we've got some good stuff...
B: Yeah and please creatively make me sound cooler!
JM: Plus we killed an hour waiting for today's big event...
B: ...and a grasshopper landed on Jason's crotch and a bird shit on Rachel!!!!
For more information about Hawaii's punk rock scene, turn to — http://members.aol.com/hwnexp/news.html For a catalog from Hawaiian Express... write to PO Box 777/ Byron, CA 94514. Include return postage!!!

HARDCOREPUNK PAVIA

D.D.I.

DEGENERAZIONE D'INCUBO

DDI IS A POLITICAL DIY HC PUNK BAND FROM PAVIA, ITALY WHOSE UNIQUE FAST 'N AGGRESSIVE STYLE HAS KEPT THE FISTS OF EUROPEAN SCENE HIGH UP IN THE AIR. THEIR LEGS WORKING AND THE ENERGY PUMPING. THESE GUYS BRING A PARTY WHEREVER THEY GO (YOU JUST CAN'T STAND STILL). THEIR CONCERTS ARE LIKE A RUSH OF ANPHETAMINE THAT STIMULATES YOUR ANGRY BONE WITH EVERY SONG. WITH IRONIC LYRICS THAT DEAL AGAINST ISSUES LIKE SEXISM, VIVISECTION, CAPITALIST MENTALITY (MULTINATIONALS), POLICE BRUTALITY AND SONGS IN PRO OF ECOLOGY AND LIVING LIFE THE WAY IT SHOULD BE POSITIVE AND FUN. THEIR CONCERTS BRING BACK ITALY'S HISTORY OF GREAT HC BACK TO THE EARS OF THE DIY SCENE WITH TWO SINGERS, ONE FEMALE AND ONE MALE, TWO GUITARS, TWO BASS GUITARS AND A DRUMMER. THEY'LL KEEP YOU ON YOUR FEET. THEY SING IN ITALIAN BUT THEIR RECORDS COME WITH ENGLISH TRANSLATION. GET READY KIDS 'CAUSE WHEN THEY COME TO YOUR TOWN THEY'LL ROCK YOU LIKE A HURRICANE. INTERVIEW DONE BY GIORGIO FIDEL, MILA ANSWERING.

MRR: PLEASE TELL US WHO IS IN THE BAND NOW AND A BRIEF HISTORY OF THE BAND.

M: DDI STARTED FIVE YEARS AGO BUT WE ONLY PLAYED FOR OUR FRIENDS JUST FOR FUN. WE STARTED GETTING SERIOUS THREE YEARS AGO. THE CURRENT LINE UP IS: PATTY VOICE, MILA VOICE, GALLO GUITAR AND VOICE, GIO DRUMS AND VOICE, EDO AND LENIN BASS AND LELE GUITAR.

MRR: DDI HAS A VERY UNIQUE STYLE. WHAT WERE YOUR INFLUENCES WHEN YOU FIRST STARTED?

M: MANY, BUT THE MOST CAME FROM PEGGIO PUNX, NEGAZIONE, SUICIDAL TENDENCIES 1ST ALBUM, WRETCHED, IMPACT AND CYNDI LAUPER.

MRR: HOW MANY RELEASES DO YOU HAVE OUT?

M: WE HAVE ONE 7" (FANCULO I SUONI PULITI) AND A 10" EP ON AGIPUNK RECORDS AND OTHER DIY LABELS.

MRR: TELL US ABOUT AGIPUNK.

M: AGIPUNK IS A DIY DISTRIBUTION LABEL NOW RUNNED BY ME AND LENIN. IT IS A THING THAT WE DO FOR FUN AND FRIENDSHIP, NOT PROFIT. WE HAVE OUT THE DDI 10", THE SICKOIDS LP, ALTERAZIONE 7", BDO 7", FRAMMENTI 10" AND AN ITALIAN HC COMPILATION (ITALIA LA PUNK).

MRR: IS IT DIFFICULT TO PRESS RECORDS IN ITALY?

M: NO, BUT IS MORE EXPENSIVE THAN AMERICA. YOU HAVE TO DO RECORDS IN COOPERATION WITH OTHER LABELS. MOST OF OUR RELEASES ARE COPRODUCTION. OTHERWISE IT IS TOO EXPENSIVE.

MRR: DO YOU CONSIDER DDI A POLITICAL BAND?

M: YES, APART FROM PLAYING MUSIC WE PARTICIPATE IN DEMONSTRATIONS AND CONFRONTATIONS. WE SUPPORT OUR ANARCHIST SQUATS AND OTHER ORGANIZATIONS BY DOING BENEFIT GIGS AND BENEFIT TAPES. WE FEEL THAT PLAYING IN A BAND IS FUN BUT WHAT YOU DO OUTSIDE YOUR BAND COUNTS MORE.

MRR: WOULD YOU SAY THAT ITALY'S CURRENT SCENE IS POLITICAL?

M: THERE'S A LOT OF THINGS HAPPENING IN THE SCENE. A LOT OF BANDS ARE POLITICAL. DIY SHOWS HAPPEN ONLY IN ANARCHIST SQUATS AND THEY'RE USUALLY BENEFITS. SOME PUNKS ARE VERY ACTIVE. I WOULD SAY YES FOR THE MOST PART.

MRR: WHAT CAN YOU TELL US ABOUT GIGS IN ITALY, ARE THERE PROBLEMS WITH THE POLICE AT SQUATS SHOWS?

M: SHOWS ARE A LOT OF FUN, A LOT OF PEOPLE. GOOD ATMOSPHERE. SOME PEOPLE GO THERE TO SEE THE SHOW AND SOME PEOPLE GO THERE TO SELL STUFF AND DISTRO FANZINES. IT IS GOOD. POLICE CAN GIVE A LOT OF PROBLEMS AT SQUAT SHOWS ESPECIALLY IF SOMEONE CALLS THEM OR IF THEY JUST WANT TO BE BASTARDS.

MRR: WHAT ABOUT SQUATS IN ITALY, HOW MANY REMAIN?

M: A LOT OF ANARCHIST SQUATS STILL REMAIN. IN MILANO THERE HAVE BEEN A LOT OF PROBLEMS WITH EVICTIONS. PATRIZIA, AN ANARCHIST ACTIVIST AND OUR FRIEND, WAS TAKEN TO PRISON DURING THE EVICTION OF LABORATORIO ANARCHICO FOUR MONTHS AGO, AND SHE WAS CHARGED WITH PLANTING A BOMB IN A FEDERAL BUILDING. SHE'S NOW ON TRIAL AND WE NEED ALL THE HELP AND SUPPORT OF PEOPLE TO GET HER OUT.

MRR: IS THERE AN ADDRESS?

M: YES, LETTERS AND DONATIONS CAN BE SENT TO: MICHELE PAGANO/VIA ARISTOTELE 67/20128 MILANO ITALY/ C.C.P. 40261208 (FOR DONATIONS). PLEASE, WRITE, ALL HELP IS NEEDED!

MRR: NOW TELL US ABOUT PLAYING IN ITALY, IS IT DIFFICULT TO TOUR THERE? WHAT ARE THE COMMON PROBLEMS?

M: TOURING ITALY IS NOT TOO DIFFICULT. FIVE TO TEN GIGS (DEPENDING ON THE BAND) IS THE MOST THEY CAN PLAY IN ITALY, AND IN THE SOUTH YOU'LL MAKE VERY LITTLE MONEY. I THINK THE PROBLEM RIGHT NOW IS TRANSPORTATION. WE DON'T HAVE A VAN NOW SO WE HAVE TO TRAVEL IN TWO SEPARATE CARS. BUT BANDS USUALLY HAVE VANS WHEN THEY COME AND ONCE AT THE SHOW FOOD, DRINKS AND A PARTY AFTERWARDS ARE GUARANTEED.

MRR: DO YOU GUYS HAVE SHOWS IN PAVIA?

M: WE USED TO HAVE SHOWS IN OUR PRACTICE SPACE BUT WE CAN'T ANYMORE 'CAUSE OF NEIGHBOURS. BUT ACTIVE MINDS HAVE PLAYED THERE, BATTLE OF DISARM, DOOM, SICKOIDS, PALANTKA, INHUMANITY, PEACE OF MIND, CRIPPLE BASTARDS. WE'RE LOOKING FOR A NEW SPACE NOW. WE'RE A LITTLE BIT TOO LONELY.

MRR: HAVE YOU EVER BEEN CAUGHT SPANKING THE MONKEY?

M: WHAT?

MRR: JUST KIDDING. FUTURE PLANS AND ANYTHING YOU WANT TO ADD.

M: AS FAR AS DDI WE HAVE AN LP COMING OUT ON MAXIMUM VOICE, THEN WE ARE GOING TO PUT ALL OUR ENERGY IN ORGANIZING A US TOUR IN AUGUST 98 FOR ONE MONTH. WE WANT TO PLAY AND TRAVEL WITH ONE BAND PER AREA LIKE MIDWEST WITH ONE, BAY AREA WITH ANOTHER ETC. I THINK IT'S EASIER LIKE THIS...ANYONE THAT CAN HELP US PLEASE GET IN TOUCH. ALSO BANDS WHO WANTS TO PLAY THERE. FUN SHOWS, A PLACE TO STAY, VEGETARIAN FOOD AND DRINKS AND WHAT ELSE DO YOU NEED. THE ADDRESS IS: AGIPUNKS/DDI C/O MILANI GIAMPIERO/CP 63 27100/PAVIA, ITALY/TEL. 0139 382 20586/FAX 0139 2 29011563. AFTER JUNE: LENIN MONTESDEOCA/PO BOX 278561/CHICAGO, IL/ 60657-8651/USA. THANK YOU, AND SEE YOU SOON!

THE NORMALS

1978. The Normals came straight outta the suburbs of New Orleans with their "Almost Ready/Hardcore" 45. December 1997, The Normals came straight outta punk rock retirement to play several well attended reunion shows. After one of these shows at New Orleans premiere punk record boutique, Underground Sounds, I asked them to fill us all in on the early days of punk in New Orleans and the fame that comes with being selected for a Killed By Death comp. Interview by Tom H.

MRR: Tell me who you are and what you do.

David Brewton: Vocals, guitar and movement.

Steve: And I paint signs.

Chris: And I'm a carpenter.

MRR: And who's not here?

D: Charles Hanson. He's guitar and vocals.

MRR: How did you find out that one of your songs had been put out on one of the Killed By Death comps?

D: You know what, I haven't seen it to this day, but people were telling me that it'd come out. What happened was a couple of years ago, some people from Germany contacted the address on the back of our 45, which was my parents address. They contacted me saying that they'd like to put "Almost Ready" on a compilation and they'd like me to send the master tapes or a mint copy of the record and they'd press it off that. I didn't send them anything like that cause I knew I'd never see it again.

MRR: How do y'all feel about the bootleg?

S: I don't have a problem with it at all.

D: Yeah, it's not like we would've made any money off it.

S: I'd rather have people hear it.

D: We sold all the original 45's anyway, so it's kinda like, whatever, go ahead. If we still had 1,494 copies of the original single, then we would be pissed off.

MRR: When did y'all first get together as the Normals?

S: '77.

D: I think in October of '77 we were doing our first rehearsals.

MRR: How old were you then?

D: Gee, you (to Steve) were 19?

S: 20.

D: Chris was 18, I had just turned 19, you (Steve) were 20, and Charles was 22. Fresh out of school.

MRR: Was there any particular inspiration or motivation musically?

C: Deep Purple! Wooo!

D: Well, by the time we started the band, The Ramones and The Pistols were already breaking...

C: David was my inspiration!

D: Yeah, Chris liked Deep Purple and Rush, I liked the Beatles...

C: David was like, "Come play with me," and I was like, "I don't know, that stuff sounds pretty wicked!"

MRR: At the time, were you guys calling yourselves punk?

D: Yeah, if you've seen the first 45, you'd know we were trying to be.

(The guy responsible for the Normals CD interrupts to make sure they aren't approving of it's being bootlegged)

MRR: On the Killed By Death compilation, it says that the Normals moved to New York, then broke up but had an albums worth of material that hadn't been released. Is that all accurate?

D: Yeah. You know it must have been those Germans who did that, because all that information is stuff I wrote to them about. Well, at least they got the facts straight. Do they have a copy here?

MRR: I don't think so.

D: I'd like to have a copy since we're on it. If you know how to get one, let me know. I'll even buy one.

MRR: Sure, sure. So when y'all were in New York, did you get to play out at all?

D: Yeah, Max's Kansas City was still in business, we played there three times.

C: Tracks.

D: There was Tracks.

C: Who was at Tracks? Frank Zappa! Remember that?

D: At out show?

C: Yeah.

D: What'd he tell you?

C: He didn't say anything, he was sitting on a sofa in the corner by himself not talking to anybody.

D: Are you sure?

C: Is there anybody else who looked like Zappa? Gimme a break.

D: So, Zappa saw us play. Poor guy, must've killed him.

(Conversation gets muddled as the exact location of Tracks is discussed)

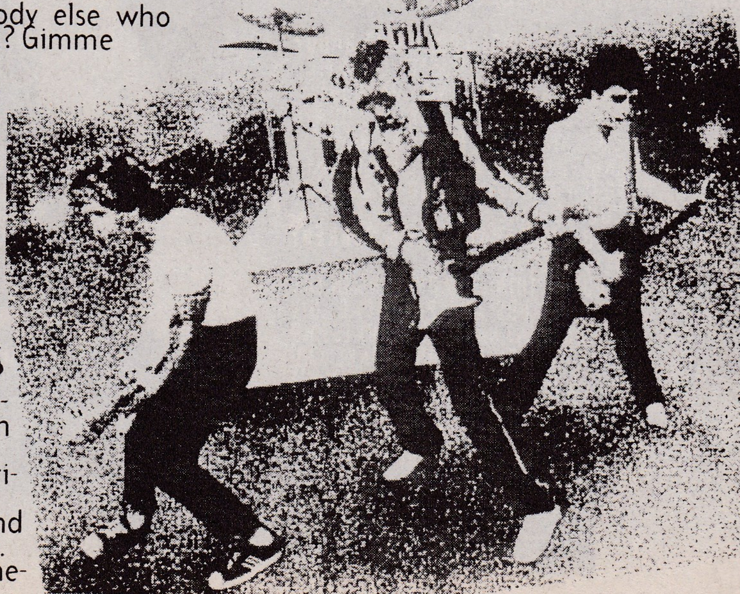
MRR: Did y'all play out with any of the New York punk bands at the time?

S: We played a halloween party with the B52's.

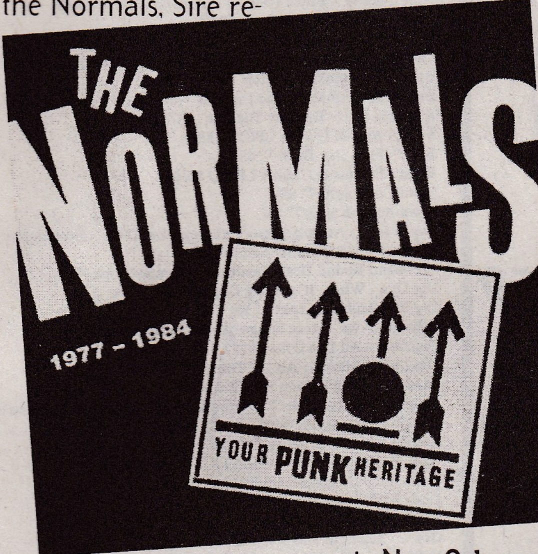
D: At Pratt Art Institute.

S: Some punk band called Penetration.

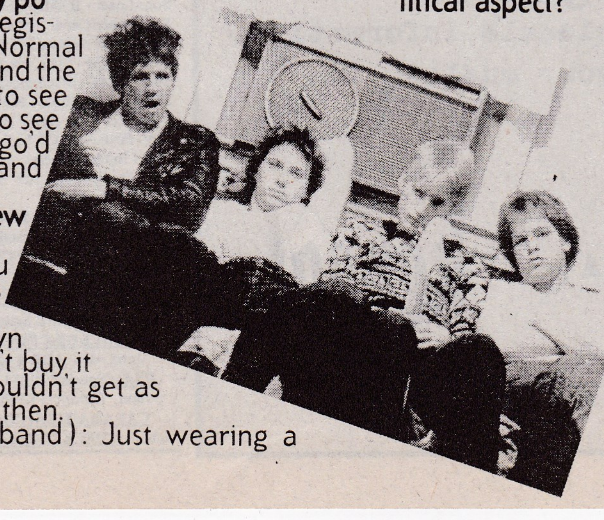
D: Yeah, with Pene-



tration in Philly, and Iggy Pop in that area. The Fabulous Poodles at CBGB's.
C: The Fab Poodles!
D: Wreckless Eric in Jersey. Yeah we played some good opening slots, and we headlined a few times. Actually, one time they booked us and said, "Tonight, the Normals, Sire recording artists," and we don't know how they got that idea. We just went ahead and did the show and people were yelling out "TV OD! TV OD!"



S: I remember that.
C: (puzzled) What did they say?
D: I guess their booking agent thought we were that band "The Normal."
C: Oh, jeez.
D: I remember reading the ad in the Village Voice and thinking "uh, oh."
Laura (Underground Sound): People were asking me if the band playing today was the band with "Warm Leatherette".
D: Yeah, but The Normal just did one stupid single and then got out of the business.
MRR: When y'all were playing in New Orleans, what were some of the local and regional punk bands you were playing with?
D: When we first started here, it was The Skinnies, The Normals, Men In Black.
S: Men In Black was kind of on the fringe.
C: Wayward Youth.
D: All within a year and a half, everything just kinda...
C: Backstabbers. And the Shitdogs in Baton Rouge.
S: We played with the Talking Heads at the Warehouse.
D: And a couple of Police gigs on their first tour. We got to go on tour with a lot of bands that were semi punk or...
S: They were lumped into that group, but they weren't really punk. You know, that punk band Squeeze?
MRR: What about other southern punk bands?
C: In Texas.
S: In Texas we played with other people. What was the name of that band... Plastic Idols.
D: We played at Raul's. It was the original punk club in Austin. We played with some of the bands out there like the Skunks, and the Next, and those are rare 45's if you can find them now.
MRR: What'd you think of hardcore when it started coming out?
D: What, like in L.A.? We didn't really jump on that, we knew what we wanted to do and stuck with it, and here we are still playing that stuff. I don't think we'd still be around now if we'd played hardcore. Someone would have killed them self.
MRR: Do y'all keep up with the punk scene now?
S: He does.
D: Not so much. I bought most of my records back in the punk heyday.
MRR: When y'all were playing, was punk more then a music style for you? Any political aspect?
D: No, I wasn't even a registered voter during the Normal days. It was just music and the people who came out to see us, it was always a trip to see them. They really pogo'd man. Real audience/band relations.



MRR: What was the New Orleans scene like?
D: You stuck out if you were at Schwegman's Grocery Store.
S: People made their own stuff, cause you couldn't buy it off the shelves here. Couldn't get as many hair colors back then.
C.A. Ruth (Friend of band): Just wearing a black leather jacket made you stick out.
D: Or even a slightly torn t-shirt, and people would stare at you.
MRR: Is the Normals reunion a coonass (Lousiana Redneck) version of the Sex Pistol's reunion?
D: Well...
C: No.
D: No, because they did it for the money, and they admit it, and we just wanted to get the CD out. Anyway, if Sid Vicious had been there, that would've been a Sex Pistol's reunion.
C.A.: They were almost the opening act for the Sex Pistols in Baton Rouge the first time.
D: But the band told the club that they wanted a regional band.
S: Rockin' Doopsie and the Zydeco Twisters.
C.A.: Malcon Maclaren wanted the Sex Pistols to stand out. And, it worked, because five minutes into the Zydeco band set, people were throwing pennies at them.
D: And chanting, "Sex Pistols."
MRR: Are you surprised by the local attention in the newspaper about the reunion and being on TV?
D: Yeah, all in one week.
MRR: Was the local press interested at all the first time around?
D: No, but then one by one a little bit of a mention and then some interest when the 45 came out.
(Chris and Steve leave to eat).
MRR: Do record collectors get in touch with you about the 45 much?
D: They ask me all the time about the "Almost Ready" 45. One guy at the Austin record show actually paid me $75 for one of mine. I can't sell anymore of them, cause I only have a few left.

A CD with all of The Normals recorded history titled is now available for considerably less then their sole 45. You can write for info about it, and get in touch with The Normals, at: PO Box 1265, Metairie, LA 70004.

"Fairly good," - Maximumrocknroll, April 1998

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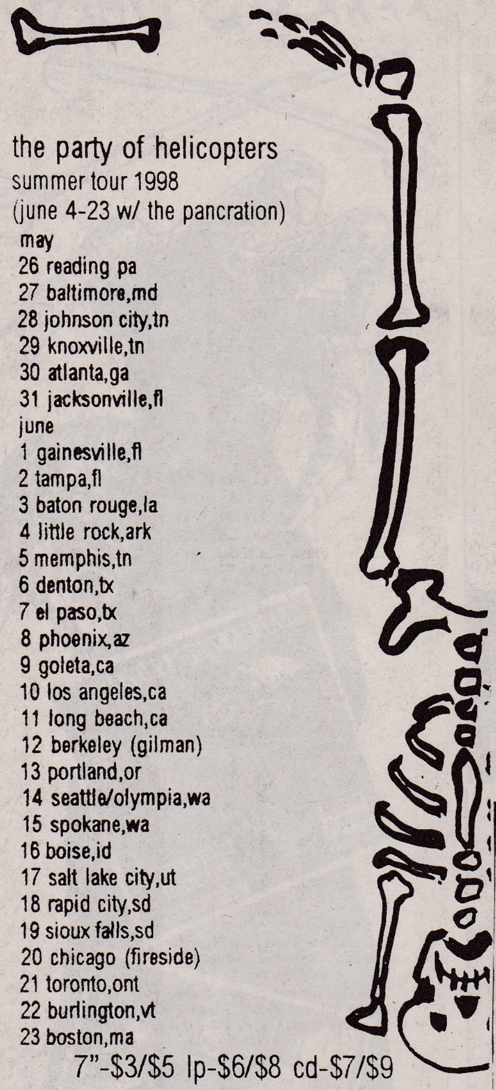

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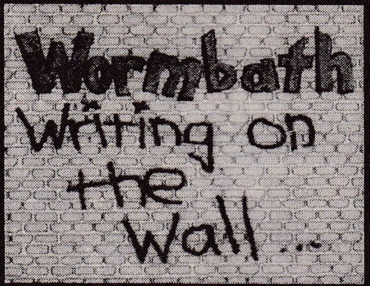

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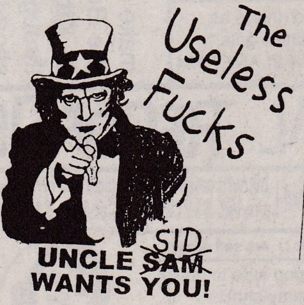

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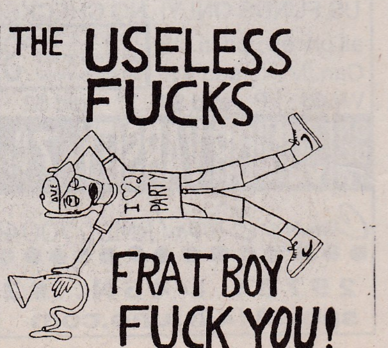

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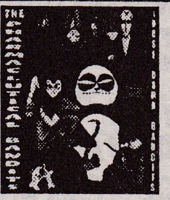

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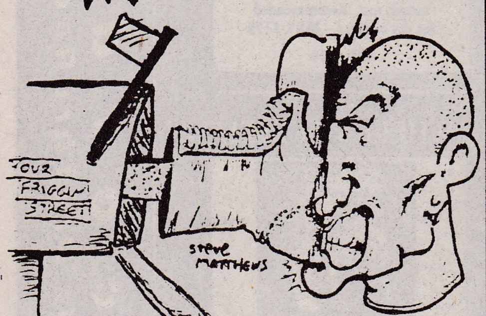

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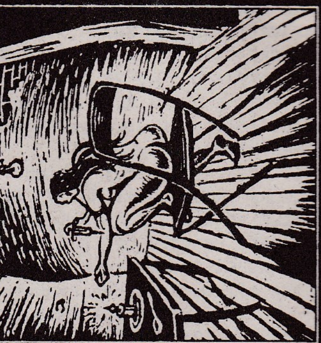

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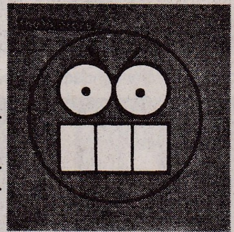

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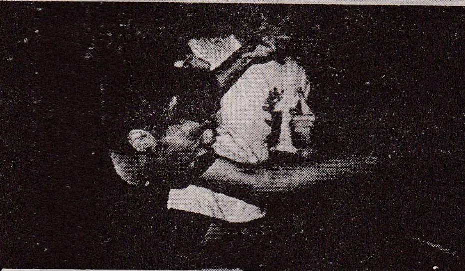

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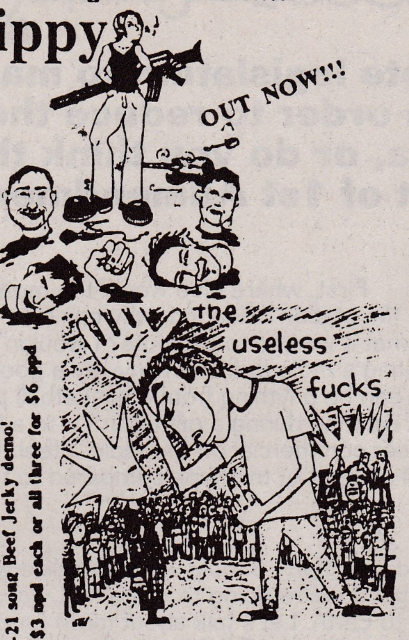

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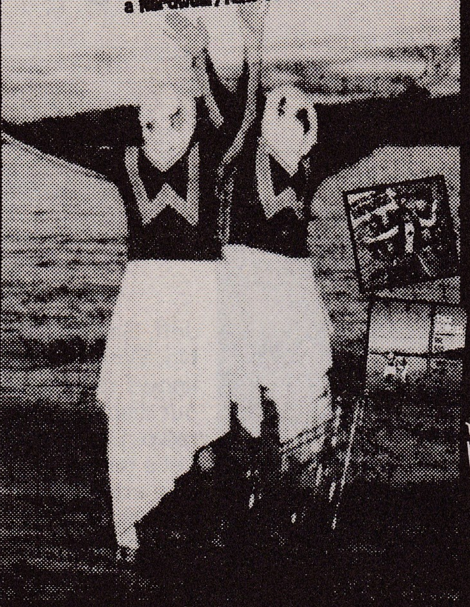

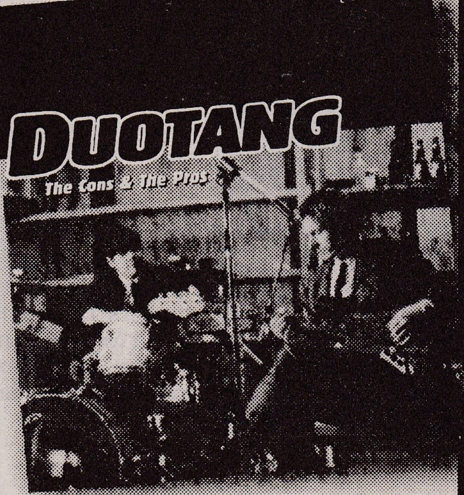

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~ U.S. Dates ~
July 18 - Florida
19 - Florida
20 - Atlanta, GA
21 - Virginia
22 - Fairfax, Virginia @ Record Convergence
23 - Philadelphia, PA @ Stalag 13
24 - New York City, NY
25 - Massachusetts

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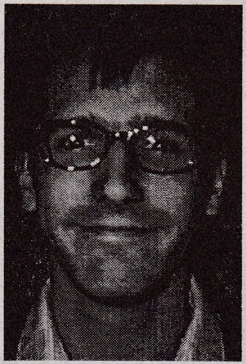
WHATS THE SCOOP?

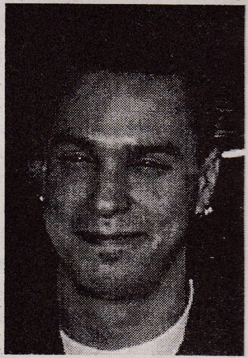
by Jackers

Would you promote legislation to make all radio commercial free in order to reduce the influence of big money in media, or do you think that would be an infringement of 1st Admendment rights?

Erron, San Francisco, 25
First, where else would the money come from to support the station? Second, why can't the station regulate for itself what it wishes to promote? I wouldn't consider any legislation limiting a radio station in anyway a good thing. Big money in the media can be anything from a basketball player plugging the shoes he's wearing during a game on TV to a horrible pop tune take off of a beer commercial on the radio. I feel that radio is only getting a very small amount of the hype compared to television. Let's get them!



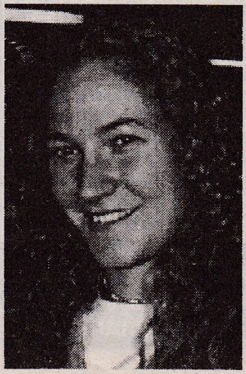
Jeff, San Francisco, 26
No. What's your next question? Should we criminalize war? Everyone knows radio is bad, but if we're going to talk about ways to fix it, let's bring our discussion back to Earth. Let's talk about more funding for community radio. Let's talk about getting the FCC to allow micro-stations to operate. Let's talk about serious anti-trust measures that would question the massive consolidation of commercial radio in the past couple of years. But please, save debates like this for coffe shop bullshitting and middle school pro-con term papers.



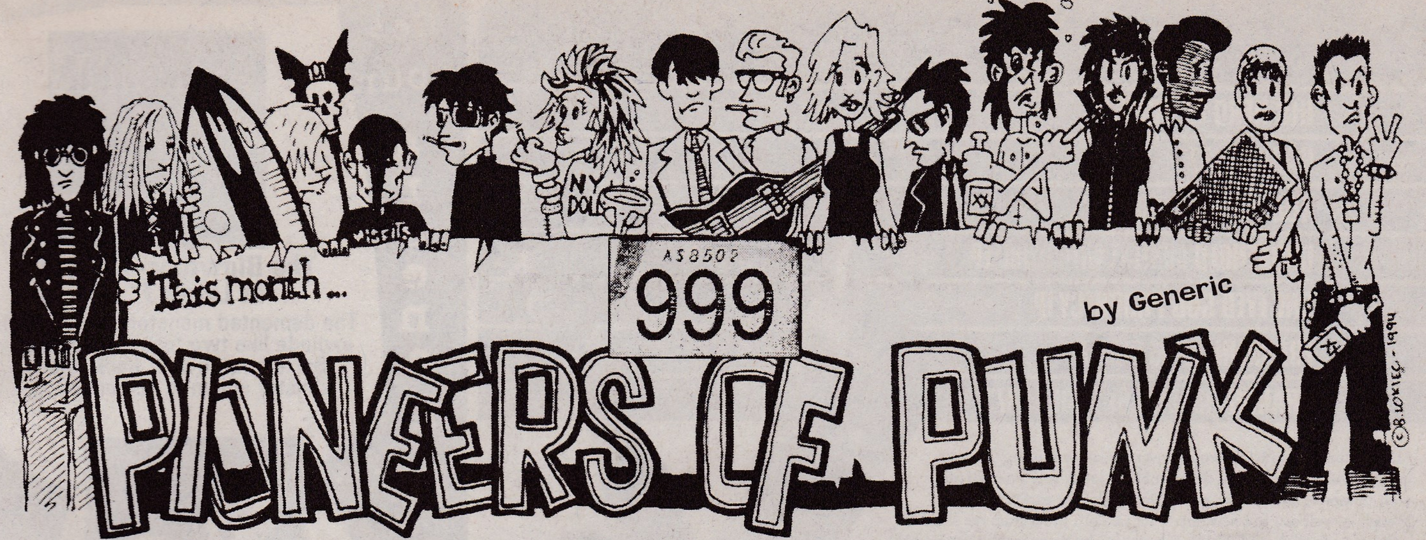
Big Time, San Francisco, 25
Yes, no, I don't know. I'm too hung over. I think the solution to the problem the question is addressing lies more in people supporting public radio and college radio stations more than in limiting the free comerce of things. Blah, blah, blah...

Tammy, Vancouver, BC, 23
Radio being commercial free would be a beautiful thing (no annoying jingles in your head), but how would a radio station make their money? I'm sure people would listen to the radio more if it was commercial free. I'm thinking mainly of big rock stations here.
As for 1st Ammendment rights... I think free speech is blocked more by having major commercial radio stations. Hardly any alternative views are heard in mainstream media in general. The argument could go on forever. I mainly listen to university stations, co-op radio and the CBC. These are all diverse stations with little or no commercial funding, but hardly anyone listens to them.

K8Ø, Pensuckola, FL, 22
I don't think commercial free radio would be an infringemnt of 1st Ammendment rights- advertisers would still have the television outlet after all. However, smaller businesses that can't afford TV promotion would be in quite a situation. I don't like commercials anyway, so I would be happy to have commercial free radio, but advertisers support the stations, so that loss of income could shut down some stations. A possible proposition could be for corporations/ businesses that make over x amount of money be limited to only TV, or even better, to limit how many times a day their commercial can be aired. The worst thing about commercials isn't how pushy and loud they are, but how many times you have to hear the commercial, and then it's stuck in your head. It's brainwashing, and while that's not illegal, it should be.



Natasha, San Francisco, 24
Actually, I don't think it would be an infringement at all. If someone wants to have a pirate station, then I think it should be allowed. Didn't you see "Pump Up The Volume"?



This month... 999 PIONEERS OF PUNK

by Generic

My biggest complaint in sport against 999, is that they made too many damned records! While they could have chosen to limit themselves to several great singles and records, contrarily, they chose to release record after record, sacrificing their integrity, thus leaving a tarnished, and less memorable career. While they have been accused of lacking the talent to succeed at putting out so many records, I blame a lack of focus. Still, after sifting through all the dull releases they leave us with some damned fined records, and their live shows were always fun.

999's beginning is picture perfect, they formed in London in 1976. Gene Carsons, founder and singer/guitarists of 999, played in a pub rock band called Kilburn and the High Roads. The High Roads is known for being Ian Dury's first band. Carsons left the High Roads in 1975. In 1976 he hooked up with Guy Days (guitars and vocals), Jon Watson (bass), and Pablo LaBritian (drums). The band played their first show in January of 1977, at the time being billed as The Dials. The band went through several name changes including 48 Hours and the Fanatics, finally settling on 999. Along with the band Carsons changed his name to Nick Cash. 999 started becoming a popular attraction on the London punk circuit, playing at the usual places like the Vortex, Nashville, and the Roxy. They quickly put together a live set that earned them a reputation for being highly powerful and energetic. Near the end of 1977, 999 released a single on their own label that bore the drummer's moniker, Labritian Records. "I'm Alive" b/w "Quite Disappointing" was their first record and one of their best. "I'm Alive" became a hit in the clubs and later was included on the "Burning Ambitions" compilation. 999's early success led to a record contract with UA. UA quickly re-released the first single and followed it up with two more singles "Nasty Nasty" and then "Emergency". Then in 1978 UA put out 999's fist full-length LP. The self title album was great. The album proved that 999 was a band that could offer more than a few hit singles, and was not tied down to formulated music. 999 popularity grew and they were playing to much larger audiences. So after a couple of years, 999 was able to release some kick ass music, secure a major label deal and keep their integrity intact. A perfect career had they broken up.

"Separates " LP came out in late 1978. This record showed the beginning of some weakness in the band. It seemed like they were losing their direction some what. 999 continued putting out records with UA, some better than others. At the end of 1978 LaBritian was in a car accident and had to leave the band. He was replaced by drummer, Ed Case. Case was a fan of the band. Case went with the band on their first American tour in 1979. After the tour LaBritian rejoined the band, but Case stayed sort of like a fifth member.

The live shows continued to be great. Up until this point 999 was pretty successful, even having several records reach Britain's Top-100, but the bands success was beginning to wane. "The Biggest Prize in Sport" LP came out in 1980 and was the bands closest attempt to achieving what they had done on the first album. It is different, but I think it is a great record. My favorite 999 lyric comes from this album in the song "Stop Stop". The lyric is "... I've given up on explanations because I'm just not in the mood and you don't even like my music and you say I'm much too rude...". 999 kept on playing and releasing records throughout the 1980's. In 1985 Jon Watson left the band and was replaced with Danny Palmer.

All in all, 999 is a great band with some great stuff. If you have not heard anything but "Homicide" (a song included on almost every history punk compilation), then definitely check out their first LP, their Singles LP and The Biggest Prize in Sport LP. There is plenty of 999 out there, video, vinyl, CD, etc.... you may even get a chance to see them.

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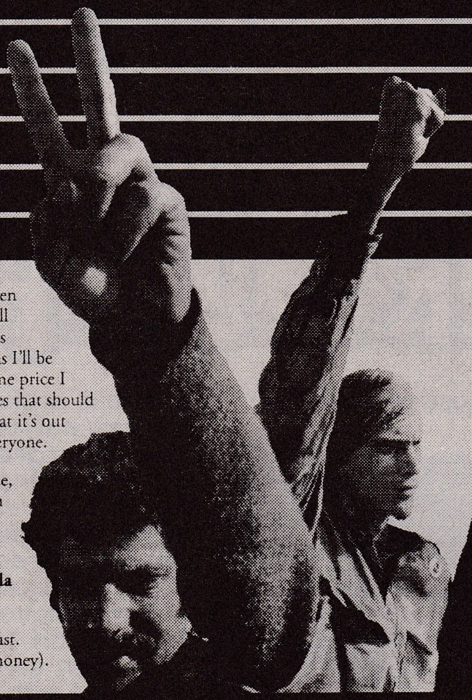

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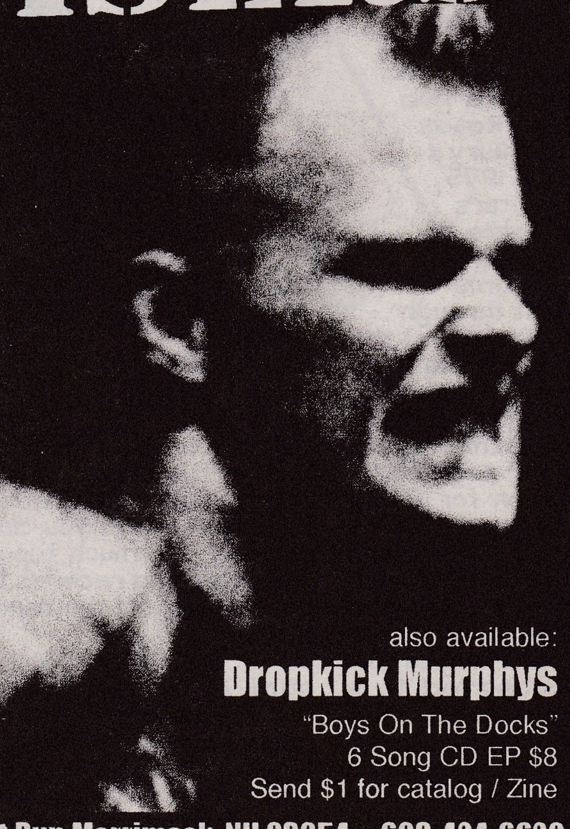

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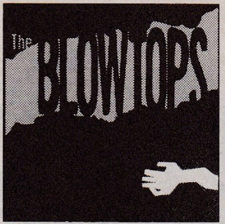

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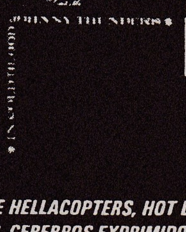

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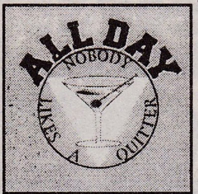

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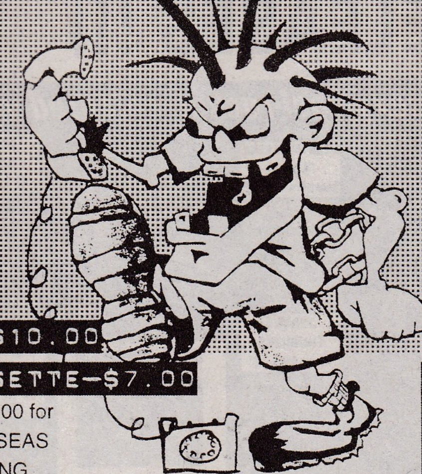

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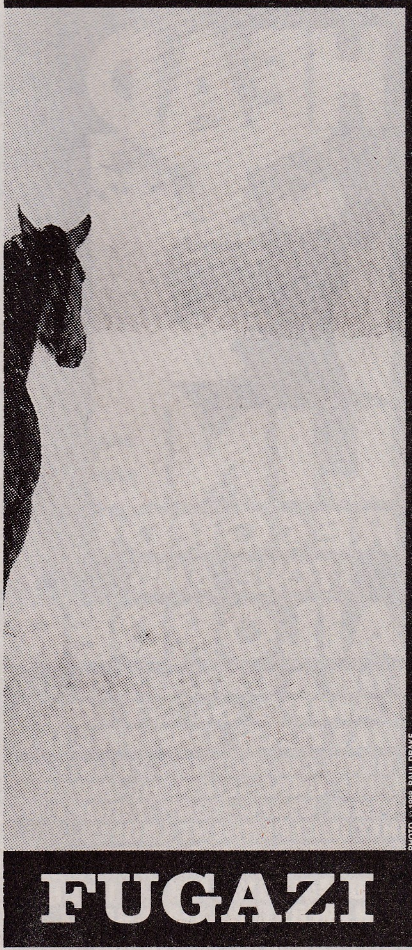

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I'm sorry to say that Phil Suchomel, Naked Aggression's guitarist died yesterday 4/25/98 due to an asthma attack. Over the years the band had to bring him to the emergency room many times due to asthma and allergy attacks. When I spoke to Kirsten yesterday she said this one was the worst one of all. They got him to the hospital promptly but the doctors couldn't do anything for him.

Kirsten and Phil had been a couple for about 8 years. He was a talented guitarist who wrote 99% of Naked Aggression's music and he was a good friend who I'm going to miss.

Mike Millett

D.U.I. / Chachi on Acid

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OUT ON: May 10th D.U.I does 4 songs,
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operation: cliff clavin

Hi we are a 3 piece pop punk band from INDIANA, our names are: chris, frank and hannah. we sometimes get compared to fifteen. which is okay with me. I ♡ fifteen. anyway, this is an add I guess so I guess I should get to the point. we have some stuff for sale:

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#2. Freedom of choice • CD • 23 songs + patch + stickers. this is going out of print for good, we've got 100 left. 5 bucks • post paid.
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thats all for now. sorry. thanks.

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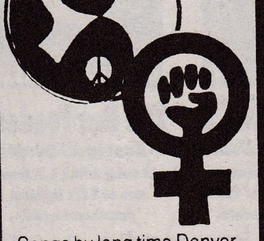

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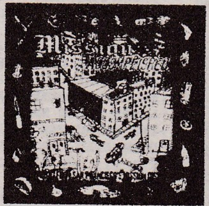

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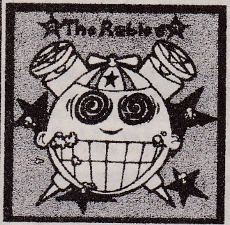

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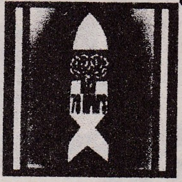

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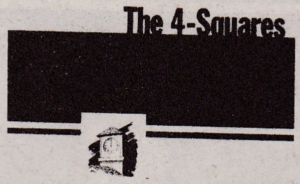

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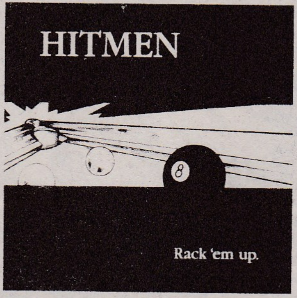

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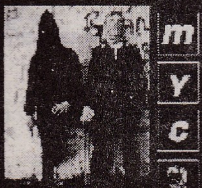

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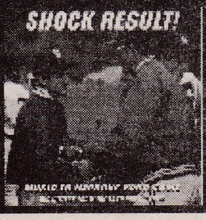

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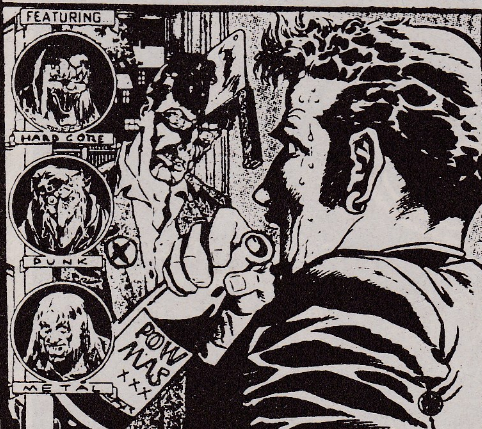

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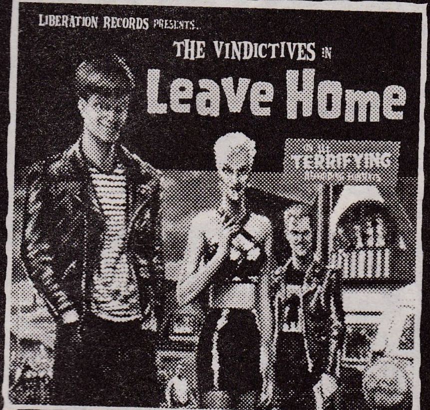

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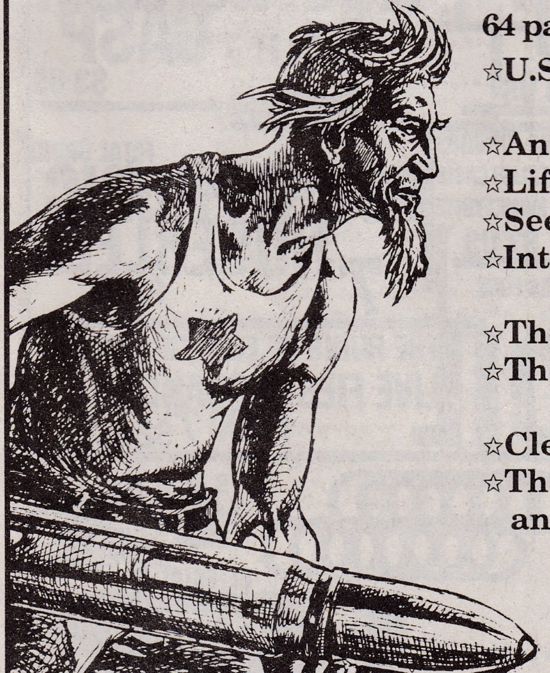

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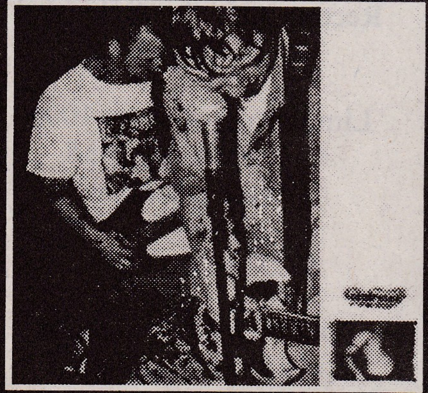

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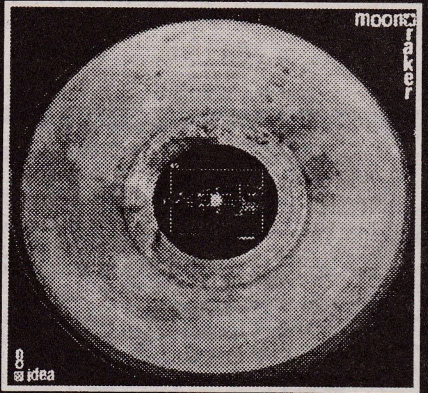

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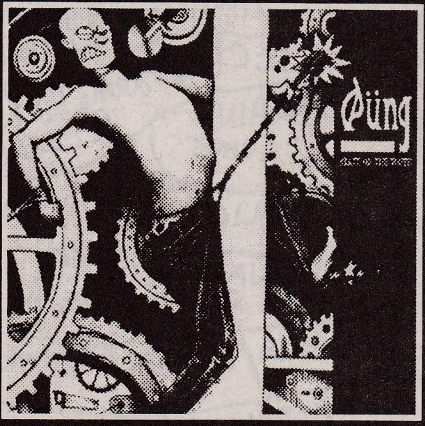

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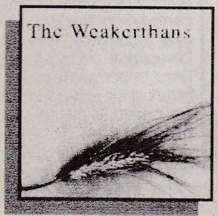

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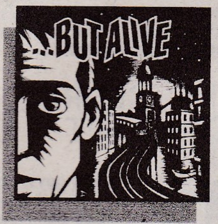

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Cat#...BAND-Title Description

3215...HICKEY/VOODOO GLOW SKULLS-Split 7" EP. I was hoping we could get these in stock because it's a laugh riot. Tons of funny phone messages from VGS's threatening Hickeys life for stealing their trumpet accompanied by lame toots from the stolen trumpet. Hickey songs and booklet too!

1884...F.Y.P.-Made in the USA 7" EP. Recess founder & pro skater Todd, released this in '91. Raging vintage FYP 6 songs.

3090...AGAINST ALL AUTHORITY/ANTIFLAG-Split 7". 2 great politcal punk bands deliver once again on Records of Rebellion. Break out the studded jackets.

1721...ANTI-FLAG-Kill Kill Kill 7" EP. 4 great classically punk songs by this great Pittsburgh PA band on SelfServ/Ripe Records. Quality stuff. Mohawks!

1348...CHOKING VICTIM-Crack Rock Steady 7" EP. 4 songs from this NYC squat/punk/ska ala Op. Ivy. Raw & fun

3132...BORIS THE SPRINKLER-Little Yellow Box B/W Why Don't We Do It...+1 more 7" EP. Hey, Boris rock. There are two different versions of the cover art. I'm willing to bet they made more of one (hee, hee)

3057...EAST COAST PANIC-Nowhere City 7" EP. Ex-Pist members put forth some genuine aggressive punk with male/female vocals from CT on Red Tape Records. Male/Female vocals and foldout insert.

3060...DREGS, THE-S/T 7" EP. These guys are the absolute epitome of what NYC drunk punk or scum is all about in 1998. Period.

1928...PLAN A PROJECT-532 Seconds 7" EP. Actual title is "532 Seconds of Oppressed Anger, Individuality, Insecurity, Uncompromising Moral Commodity,and a Kid who got Sold Short" Fast as hell '77 squat style sloppy drunk east bay ska punk with cool shout-along choruses.

3205...SPITBOY-Rasana 7" EP. Fully packaged/produced 3 song Spitboy 7" EP. Feminist, humanist political inspiration to be found here.

1254...SUBMACHINE-Sex Deterrent 7" EP. Rich Kids & The B/W Raped and A Wreck. Pittsburg PA angry hardcore

3116...V/A-Stop Homophobia Vol 2 7" EP. Great cause & great tunes. Features Decemberists, Mouthfull, Homomilitia, Halflings, and Powersnatch. Comes with 12-page booklet. Vol. 1 is out-of-print, so act quickly!

1963...V/A-Play at Your Own Risk Vol. 1 comp 7" EP. 1st in a series of Recess Records comps with F.Y.P., Degenerates, The Yah Mos, Gr 'ups, and more. 6 songs w/inserts.

1861...SEA MONKEYS-Wide Awake! 7" EP. Brand New 4 songs 7" from these NYC goofballs on Stiff Pole Records.

3070...SERVOTRON-Join the Evolution B/W People Mover(live) 7". Are we not men... We are Devo. No we aren't. We are Servotron and we shall continue to release different versions of People Mover 'til the end of time.

1345...PINK LINCOLNS-Sumo Fumes II 7" EP. Ex-Lion Tamer & Tarzan #2 B/W Pretty in Pink. Great band/release

1974...TEAM DRESCH-Deattached B/W Venus Lady 7". Great 1997 release on Outpunk featuring a new lineup with Donna on guitar. 2 solid songs.

1439...V/A-Brouhaha 7" EP. Jawbreaker plays Caroline, plus Cringer, Nuisance & Monsula. Rerelease of classic EP. 1990.

1896...PARASITES, THE-V.M.Live 5/3/96. 2nd edition 7" EP. All new songs with this 2nd V.M.Live 7" for this band. 4 songs clocking in at 9:57. Live at Fireside Bowl, Chicago.

3204...MONSTER X-Attrition 7" EP. 8 song 7" EP from Syracuse str8-edge grind gods. This band is amazing, truly great with intelligent lyrics. Cover folds into big poster.

1691...HIS HERO IS GONE-The Dead of the Night in 8 Movements 7" EP. 8 song, crusty, angry and grinding politi-core EP on Prank.

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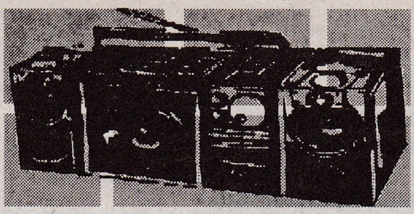
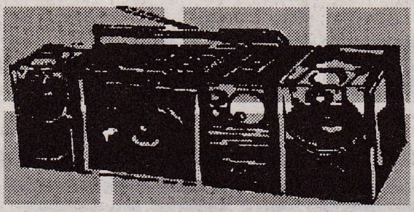
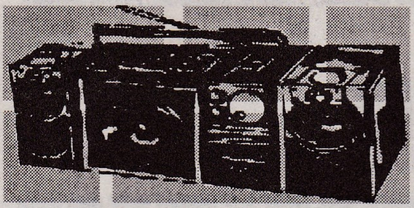

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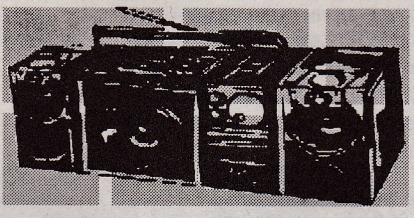

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1+2 RECORDS

NEW RELEASE ON SPRING 1998

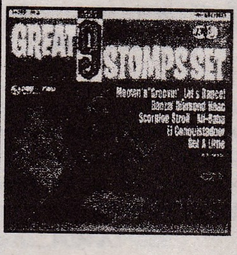
BOYZ NEX DOOR - RADIO HONOLULU CD

1+2CD109 $11(ppd)

1+2 proudly presents the great Italian raw punk band Boyz Nex Door. After many great, collectable singles and compilation tracks on labels like Incognito, Rev Moon, Demolition Derby, Shredder, Ultra Under and others, 1+2 offers their real-gone-wild-ultra-primitive-cheap-stripped down-mutha f**kin-killer punk-n-rawl debut full length release. This three piece from Torino formed in '94 were first influenced by legends such as Angry Samoans, Ramones, and Devil Dogs, but quickly developed their own style with equal parts 50's rockabilly, 60's garage, rockin R&B and raw punk making them one of Italy's prized exports. You can listen to their powerful, high energy sound on these 14 tracks that don't let up for a minute! Very highly recommended!

JACKIE & THE CEDRICS - GREAT 9 STOMPS SET CD

1+2CD088 $11(ppd)



You know these guys, right? If not, listen to the sounds that have made them one of the best known, highly sought after bands from Japan today. They take the best of American '50's surf and rockabilly and put their unique Tokyo touch to it. Praised the world over after several great singles on Estrus, Hillsdale, Norton and many others, now, you have a full CD for your full listening enjoyment. These 11 tracks were from their double 10" release (1995) of which were only 2000 released and went out of print immediately. As a bonus, you also get 2 early, rare recording which have been remixed as new versions. This is one of the best surf bands around today...very highly recommended!

SWOONS - JAPANESE KILLER DROPS CD

1+2CD114 $11 (ppd)

After 6 albums in the USA and Germany, here you find German popstars Swoonswho walk the border between pop and punk in the classic style. They eat, drink and smoke a steady diet of Blondie, Primitives, Ramones and Buzzcocks. Brit style punk meets 80's pop with a sexy brand of high energy. With songs that deal with everything but boredom, this is punk rock in the best tradition of female vocal groups.

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (JB) John Backstrom, (PB) Paul Barger, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (RY) Rema Young.

THE ADDICTION - "Blind Soldiers" EP
Jesus Christo! Japan just keeps cranking out the killer pogo punk. On this three-song release this band calls upon the spirits of BLITZ, the EJECTED and early G.B.H, and delivers big time. (RM)
(Nat Records, Shinme Bldg. 3F, 7-33, Nishi-Shinjuku 7, Shinjuku, Tokyo, 160, JAPAN)

AGAINST THE GRAIN - "Mentiroso" CD
Northeast mosh hardcore has become a facet of heavy metal all to itself, often times reflecting the negative aspects of what once came from the "punk" scene. But it would be way too easy to say this is "bad" or "metal" or "moshy", when in actuality their lyrics aren't as meatheaded as, say, S.O.D. or M.O.D. (although Billy Milano of both aforementioned bands makes a guest appearance on vocals and production tasks)... This is fairly close to what you'd expect from Too Damn Hype. (PB)
(Too Damn Hype Records, PO Box 15793, Philadelphia, PA 19103)

ALIEN 8 - "Never A Moment" EP
Arrgh, yet another band that must die. ALIEN 8 do that ever popular recycled BAD RELIGION thing. What a fucking cop out all this copying is. Admittedly, they probaly sound better than the band they are stealing from these days, but who doesn't. (BG)
(Beluga Music, Box 8158, 104 20 Stockholm, SWEDEN)

ALKALINE TRIO - "For Your Lungs Only" EP
This is a decent 4 song deal. Aside from the faceless fast pop punk of the first song, that is. From there things start getting interesting. There's a bit of SUPERCHUNK, some pop, and a just a touch of emo involved here. The vocalist sounds vaguely like the guy from THEY MIGHT BE GIANTS. Sounds confusing, huh? It generally works, though. There's a fresh energy here and a crisp delivery. The rough soaring harmonies and fluid basslines push it into the keeper category for me. (BG)
(Asian Man Records, PO Box 35585, Monte Serno, CA 95030)

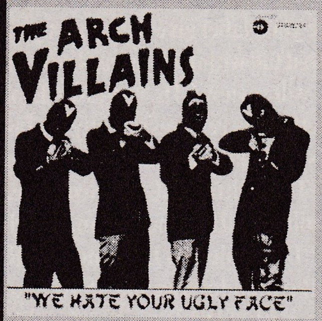
ALTER-EGO - "World Gone Mad" EP
Like most of the records on Beer City, this one needs to be enjoyed after I've had a few too many. Unfortunately for all, I'm not in that state yet. This is macho, punky hardcore. I really like "Two Faced" which has a melody and sing-a-long chorus. The other songs make me shake me head back and forth, but my teeth remain clenched. (CK)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

ANARCHUS/AK-47 - split EP
When everybody started saying that ANARCHUS was back together, I thought it was total bullshit. The scene didn't seem to have enough luck to get a band like ANARCHUS back, but I stand mistaken. As with the recent EP on Blurred Records, the vocals are as crazy as their "Final Fall of the Gods" EP and the music is good ol' grindcore like Mom used to make. They even do a HERESY cover. AK-47 (also hailing from Mexico) take the slower route, but the metal riffage on their side is pure metal heaven. If you're not familiar with what Mexico has to offer, get this and be prepared to be blown away. (MW)
(Anomie Records, Feldsieper Str. 13, 44 809 Bochum, GERMANY)

ANN BERETTA - "Bitter Tongues" CD
One of the best new bands around, these guys crank out the punk rock a la RANCID and early SLF. But, they also manage to sound current by staying clear of the usual brit punk cliches. In other words, they don't wanna be oi. 19 tracks of uptempo punk with a few twists thrown in. The five tracks from their CD EP are here too. A great record by a great band. (RL)
(Fueled By Ramen Records, PO Box 12563, Gainsville, FL 32604)

ATOMIC BOMBS - "Greatest Hits" CD
Wow, lets just call it a dry month. When I'm getting assigned shit like this, something is wrong, times are tough. Goof-core of the lowest order. Sophomoric, idiotic, retro ADRENALIN O.D. apes. I understand why music like this may be fun to make, it's just so damn hard to make it work, and darlin', this is broke. (RY)
(Solidarity Records, 7201 Archibald 4-187, Rancho Cucamunga, CA 91701)

MUSIC REVIEWS



ARCH VILLAINS - "We Hate Your Ugly Face" EP

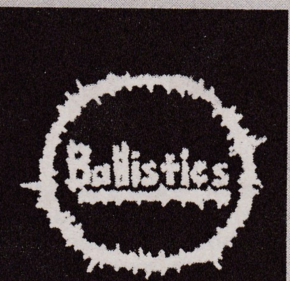
That's right - hate my ugly face, punch me in the gut, kick my ass with your pointy little Beatle boots - you know I love you for it. Four tracks from four men in masks. Subterranean garage stomp, for those of us that never recovered from the dissolution of the MUMMIES and are seeking another band to lavish affection on. Another version of "Money (That's What I Want)", a song about a hunchbacked love affair, and a teen "dance" number (the "Arch Villain Shake"), all wrapped up in a deluxe xerox fold-over sleeve - each with its own clear vinyl collector bag! (JH)
($3: Sigma Phi Records, 1001 Camper Pt. Rd. SW #140-227, Olympia, WA 98502)

AUTOMATICS - "Go Bananas!" CD

Okay, I feared a tribute to "Damned, Damned, Damned" when I saw the cover. I was pleasantly surprised to find an album of 20 original tunes by one of the few Northwestern punk bands I find worth listening to. Only two songs make it over two minutes (and just barely). Lots of fun that combine the best elements of the YOUNG FRESH FELLOWS, the REPLACEMENTS and, of course, the RAMONES. Loads of fun. (LH)
(Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

AVAIL - "Over The James" LP

I listened to a tape I had of the first two AVAIL LPs before coming to review this just to get my ears primed for this, so that when I put it on and the horn section started blaring and their new obnoxious ska-punk crossover sound kicked in, I'd be able to slam the fuck outta this with great ease and nothing short of annihilating wit.... HA! This is true-to-form AVAIL. They keep getting tighter and harder, and this LP is just an extention of that growth. I, personally, prefer "Dixie", but hey, whatever. Of course there's some nap time soundtracks on here, but the fast catchy hardcore songs with insane break-neck tempo changes and singalong choruses more than make up for it, and that energy is what keeps the kids buying their records and going to their shows (which are some of the best and most energetic around). Congratulations AVAIL for being officially inducted into the Maximum Rock'n'Roll Hardcore Hall of Fame. (PB)
(Lookout! Industries, PO Box 11374, Berkeley, CA 94712-2374)



BALLISTICS - "Abuse Of Power" EP

Faster paced thrash/punk from Dallas, where I do believe, the kids are still doing the double Mohawk thing. While this definitely isn't normally my cup o' tea, this one is actually pretty damn decent. While it is faster paced, it manages to remain catchy enough to maintain my attention (which isn't always easy). Much like some of the early '80s SoCal hardcore. (KK)
(Uncontrolled Records, PO Box 150206, Dallas, TX 75315-0206)

BARRICADE/G.J.P.B. - split EP

G.J.P.B. play pretty straight on, sorta European-type DISCHARGE-influenced hardcore, a little faster than the standard fare, with vocals that are at such a low growling mumble it's hard to even hear sometimes. Holy mother of Jesus, BARRICADE is the Japanese version of "Ashes to Ashes"-era FINAL CONFLICT!!! This so much sounds like Ron Martinez...is there something I don't know about, Ron?!? And the incredibly thick black-and-white cardstock sleeve to this EP is great too. Looks great, sounds great... this is fucking great stuff!!! (PB)
(Straight Up, Kowa Bld 2F Minami-2Nishi-1 Chuou-Ku Sapporo, 060, JAPAN)

THE BASEMENT BRATS - "I Hate It/Stupid"

This record would have worked great on the "Austin Powers" soundtrack. It might have even been funny then, too bad. On the 'A' is a slice of submissive bowl-headed boy-likes-girl trite that really makes me wanna cough up a power pop hairball. On the 'B' the BRATS regain a little cajones with some wah-wah action, but still come up much too flaccid for my taste. BRATS, I say go back to the basement and re-listen to your old DEVIL DOGS records and get laid! (DL)
(Sneakers Records, Almgrensv. 9 A 1621 Gressvik, NORWAY)

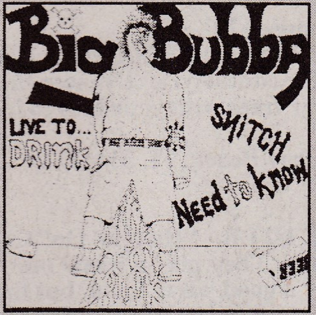
BEES 'N' B-MICE - "Here and Now Performing Four New Mighty Trax!!" EP

Arty, discordant stuff, almost like a toned-down DAWSON, and from France as well. Y'know the influences: GANG OF FOUR, PIL, the MINUTEMEN, along with occasional forays into more melodic and harmony-sung parts a la FUNERAL ORATION (though not for long). Hints of something going on here, even if things appear to be more idea rather than song oriented. Can't fault them for trying though. (JY)
(Larsen RDZ, 116 Rue Du Crey, 73230, St. Alban, Leysse, FRANCE)

BIG SHRIMP - CD

NOFX-sounding SoCal power pop wannabes - complete with skankin' guitar licks and power hooks. This is not at all in the spirit of DIY or punk because most (or I should say all) bands that are underground do not have an executive producer and a management firm backing their release. Just another cheap imitation capitalizing off the hard work of the kids. Oh yeah, their press release boasts that they have a member that was a "Geffen Records-employed" bassist. We don't care, please go away. (CW)
(Kranked Up! Records)

MUSIC REVIEWS



BIG BUBBA/SUBURBAN REFUGEE - split EP
Remember when you were in high school (maybe you still are) and every weekend there was that kid whose parents were always out of town and the same two bands played every party? You drank Pabst Blue Ribbon 'til you puked and the bands sounded exactly like this. Speedy, sloppy, loud and hard. Vocals on the SUBURBAN REFUGEE cut kinda had a NEGATIVE APPROACH feel to them. Stand-out cut was "Snitch" by BIG BUBBA, which had a nice change of tempo. (JB)
(Will E. Survive Records, PO Box 2065, Northlake, IL 60164)

BODYJAR - "No Touch Red" CD
A strong full length in the early SAMIAM meets BAD RELIGION meets CHINA DRUM vein. There's some great riffing and harmonies on this. If you dig this type of pop punk this is a solid release with a few really great songs. (RL)
(Shagpile, PO Box 434, Richmond 3121, AUSTRALIA)

BOILING MAN - "I'd Watch You Die" EP
This is five tracks of amazing hardcore. It sounds like a band that might have come out of the late eighties hardcore scene, yet does not seem too derivative of its predecessors. Singer screams and growls like there is no tomorrow, and the guitars build up to create a surging wall of noise. Worth buying. (CW)
(Ice Records, PO Box 422965, San Francisco, CA 94142-2965)

BOMBARDINI - "La Creatura" EP
This EP by BOMBARDINI kicks your ass harder than the whole spectrum of Mad Dog. Straight across the board Italian punk that sounds similar to SCREECHING WEASEL, "My Brain" era. Fast, snotty and fun, with no hangover to boot. (JF)
(Siluoro Records, c/o BOMBARDINI, Via XXV aprile 144, 10999 - S. Mauro (TO), ITALY)

BOMBRAID - "Destinations" LP
Here's an unusual band - from their beginnings as one of the best among the newer Swedish crust bands, they've continued to develop on a tangent to that scene. In theory, that's a compliment. Unfortunately, they've lost what drive and energy they once had... there wasn't anything about this release that'd make me want to listen to it more than the twice I have. Meandering, repetitious - just nothing about this stood out. Too bad, guess progress isn't always good, eh? (TM)
(Malarie Records, Gladiolowa 22, 60-175 Poznan, POLAND)

BOMBTHREAT - "Tons of Fun" CD
This is some tough guy hardcore. But the lyrics are really non-serious. Songs about kickball death and bingo beatdowns. These guys are probably a gas after your third vegan revolution band of the night. Musically like 25 TA LIFE or SICK OF IT ALL. (TG)
(Pottymouth Records, 16827 Edward Doub Rd., Williamsport, MD 21795)

BONADUCES - "K is For Catherine" CD
A cool pop punk band from Toronto who are chummy with PROPAGANDHI and PAINTED THIN, so they are in good company. These guys do some really good pop stuff without being slick. Almost like DISCOUNT with a guy singer or J CHURCH with more vocal hooks. Anyway, I'm pretty into this band for it's pop punk that is hard to pin down. A catchy band with a sound of it's own. (RL)
($12 ppd: Squirtgun Records, 689 Queen St., West Box 167, Toronto, Ontario, M6J 1E6, CANADA)

THE BOOZERS - "Sixty Dollar Sixteenth" EP
The really dumb sexist cartoons on the cover of this EP don't make any sense, but the heavy, macho, in-your-face punk rock sorta helps make sense of it. The BOOZERS seem to be a little dumb and screwed up, like the running theme for all four of these songs. The songs and production are an improvement over their "Boozin" EP, but the cover is definitely worse. (HM)
(PO Box 721352, Dallas, TX 75372)

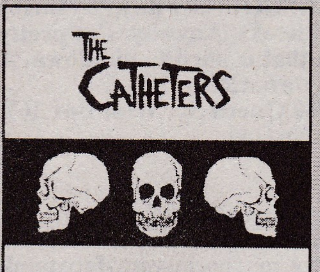
THE BRUISERS - "Anything You Want..." CD
Well, let's not beat around the bush, these guys were a part of the fucked-up skinhead scene that terrorized pretty much everyone back in the '80s. Regardless, I can't help but say that this is a fuckin' cool release. As the name implies, this CD has everything this band released prior to the recent "Molotov" CD, with some of the material dating as far back as 1988. 28 killer oi tunes, with a cool country influence in the more recent songs (it's weird how many old skins gravitate toward that scene). Includes covers of the OPPRESSED and BLITZ. (RM)
(Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054)

BULLET PROOF - "Generation Blowout" EP
BULLET PROOF is from Pensacola, Florida but doesn't play the hardcore of HEADLESS MARINES or the melodic rock of DISTANT SILENCE and WOODENHORSE. Instead, they pump out some rather upbeat punk tunes with a nice mixture of melody and snottiness. Some good opportunities for spastic dancing and singing along exist throughout the EP. (TH)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

THE BUSHMEN - "Down Home Girl/Empty Heart" 45
Finally.... the only good record I get to review this month, and believe me, it's been a truly terrible month indeed!!! What we got here is a typically great Sundazed archive...... I just read all the shit off the back sleeve and it doesn't seem to mention if this stuff was ever released before.... maybe it did, I'm just too fucking stoopid!!!!!! Well, anyway, it does say this combo was from Fresno and the two trax here were recorded in 1965.... so there you go.... slow moving '60s shit here with great moody keyboarding.... the highlight is the singers voice.... now this white boy has got some soul in him.... sandpaper and power all the way..... perfect!!!!! (SW)
(Sundazed, PO Box 85, Coxsackie, NY 12051)

MUSIC REVIEWS

CARCASS GRINDER/HASHDUM- split CD
These bands have a lot in common. They're both from Japan, they both play over-the-top grind/hardcore, and both bands fucking rule. Five songs from GRINDER, mixing fast thrash a la DISRUPT with some faster elements a la AGATHOCLES. HASHDUM kick out four noisy-as- fuck hardcore/ punk tunes that will make your ears bleed. You thought CONFUSE recordings were rough, wait 'til you hear HASHDUM's thrash assault. (MW)
(Oriental Noise, 303-34, Ogura, Maizuru, Kyoto, 625-0020, JAPAN)



THE CATHETERS - "No Escape" EP
Beer City has never really been a favorite record label of mine, because their packaging is always really... lacking something. Like effort, maybe. Or creativity. Reminds me a lot of Mystic Records, which kinda set a precedent that packaging said *a lot* about the band *and* the label, and we all know what Mystic's packaging said about *that* label, right? So the music itself sounds like something that would've been on Mystic too, which isn't always bad, because a few of the bands that put out records on Mystic actually turned out to be great bands, of course a lot of 'em fizzled too. So what is my point? Well, basically this is standard & generic punk rock shit from Bellvue, Washington played by a four piece who took the time to handwrite their lyrics and draw skulls for the front cover. Take it or leave it, if Mystic records is what gives an erection (of any sort), than this will probably do it for ya. (PB)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

CHOREA - "Wir Können..." EP
Wow! This German band is fuckin heavy. Think EXTREME NOISE TERROR, or more recently LUZIFERS MOB, and you get the picture. Thick guitars, really screechy vocals and simple chord progressions. Cool. (RM)
(Anomie Records, Feldsieper Str 13, 44 809 Bochum, GERMANY)

THE CLIQUE - "Hello Sunshine" EP
I hate the BEATLES. It's that simple. This band sounds so much like the BEATLES that I can't even listen to it. Super sappy, very cleanly produced, and English accents. (CK)
(Detour Records Ltd., PO Box 18, Midhurst, West Sussex GU2 9YU, UK)

CONDEMNED 84 - "The Boots Go Marching In" LP
This is a reissue of the LP by the same name that came out on the label to the fascist stars, Rock-O-Rama, in '91. The music here is typical white power or anti-communist rock (slow plodding metal riffs over a four four beat) that never has, and never will, do much for me. If I wanted to listen to metal, I'd skip this crap and slap on some PRIEST or MAIDEN. At least those bands have some get- up-and-go, which this lacks completely. (RM)
(84 Records, PO Box 181, Ipswich, Suffolk, IP2 9UT, ENGLAND)

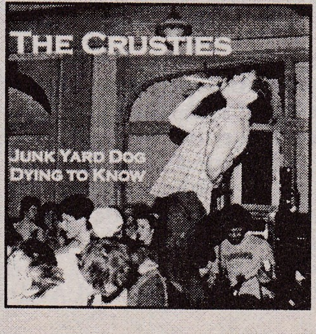
COMMON LAW- "No Compromise" EP
Simple three-chord punk with CRASS-NAUSEA like criticisms of the world. This has the oddest lyrics I've seen this month - "you're a monkey in your trees with your kids to hit and tease". Huh? (CW)
(Rev, 3007 SW 21st Terrace, Delray Beach, FL 33445)

CORN DOGGY DOG AND THE 1/2 LB. - "Hangin' On" CD
These dorks are from Long Beach. They play a metal punk thing with goofy lyrics. Probably a good party band, but the stale masturbation jokes and get-laid-at-the-party lyrics are tired. I say skip it unless you are these guys drinking buddies, who I think are the only ones who are gonna buy this. (TG)
(Skunk Records)

CRANK/NANCY VANDAL - split EP
This is one fine month for the split 7". CRANK kick out their normal dose of NOFX-inspired punk. Nothing earth shattering, but nothing to be ashamed of either. Now NANCY VANDAL is one fine and funny punk band. Sort of like a cross between the TOY DOLLS and YOUR MOTHER, with a fine appreciation for metal. I bet you they are ROSE TATTOO fans. Limited to 300 copies. (JF)
(Blind Records, 118 Ashley St., Chatswood, NSW 2067, AUSTRALIA)

THE CRETINS - "We're Gonna Get So Laid" CD
Sporting past and current members of the QUEERS, you can guess what this is like. Mostly really punchy melodic punk that also reminds me of a bit of the early DOUGHBOYS as well as the DESCENDENTS. "George's Auto" is a stand-out, and I think it's also the single... Mostly songs about school, porno and other suburban teen pastimes. (LH)
(Melted Records, 21-41 34th Ave #10A, Astoria, NY 11106)

THE CROOKS - " ...Got The Looks!" EP
THE CROOKS are from Sweden and play '60s style garage punk. Not bad but, it's a pretty clean sounding record for this kind of music. (MM)
(Really fuzzed, Box 6170, S-10233, Stockholm, SWEDEN)



THE CRUSTIES - "Junkyard Dog/Dying to Know"
With a new lineup, the CRUSTIES deliver a solid single. They still crank with tasteful solos and commanding vocals. Unfortunately, there's only two songs on this 7", and the CRUSTIES opted for charismatic photos over lyrics. (HM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

MUSIC REVIEWS

THE DANGERS - "Kinda Make Me Sick" CD
Hell yes, this rocks! X-RAY SPEX-influenced garage punk rock with rawness of the FONDLED. Both those correlations aren't made lightly, they really kick ass with their snotty female vocals and catchy riffs. (TJ)
($5ppd: Whitehouse, 830 Baylor Wissman Rd., Lanesville, IN 47136)

DARLINGTON - "Girltroversy" CD
Formerly known as MESS, these guys do the RAMONES thing with a little SCREECHING WEASEL. Certainly sing song-ee and upbeat in a fun way. This won't change the world, but it would make a cool road trip tape which is alright by me. (RL)
(Last Beat Records, 2819 Commerce St., Dallas, TX 75226)

DEAD MAN'S SHADOW - "The 4P's" LP
In this world, there are punk rockers and there are punkers. I don't know many punk rockers, and neither do you. This reissue is from '82, the dawn of the punkers. It's not as fast as DISCHARGE, but sure is as tuneless. It's okay for that sort of thing. Lyrically, you would almost think they were a CRASS band or something. Aw shit, I've got to like this. They look like such nice guys on the cover. (LH)
(Get Back, Piazza Maltoni 16-50065 Pontassieve, Firenze, ITALY)

THE DEL-TINOS - "Go! Go! Go!/Ramrod"
Here we got a crimson, 1963 vintage teenage-swamp-surfin'-on-a-Saturday-night gem from Michigan's THE DEL-TINOS. This is one of those slow rockin', reverb drenched, hand clappin' surfabilly hits that just might inspire me to explore the lost art of back seat luv action. On the flip, you'll roll through a rockin', low-string, surferized instrumental. Baby, blend me up one of those fruity cocktails with a hot pink umbrella, and lets make out! (DL)
(Norton Records, PO Box 646 Cooper Station, New York, NY 10276)

DE NADA/INVERTEBRATE - split EP
DE NADA are completely heavy and crunchy hardcore, real thick and heavy and fast. Their music is incredible, their vocals aren't as exciting, but their lyrics are also pretty awe-inspiring (i.e. the entire song "Job": "I quit, you piece of shit!!!"). Yeow! And on the flipside, INVERTEBRATE. Their name in no way gives insight to this band. Their lyrics are sooo confrontational to aspects of their scene, it's so fucking funny and inspiring. Two 16 year olds and a 17 year old, verbally obliterating the bullshit scene leeches.... Jesus Christ, and their music is heavy, sloppy, thrashy and layered with heavy metal mosh. If they're really that young and full of that much venom and spite, this could be late '90s hardcore saviours!!! (PB)
(Ricecontrol, PO Box 3489, Silver Spring, MD 20918)

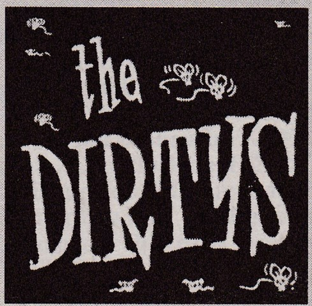
DEMISE - "End of an Era" CD
The inevitable CD discography, as it seems most decent bands end up getting. DEMISE were a noticed political hardcore band in the late eighties/early nineties - by noticed, I mean people were aware of them, but to my mind, they didn't achieve the popularity they deserved. Rough and raw music met uncompromising politics - it was and still is a noisy mess. Stands the test of time well though - unlike so many disposable bands, this is still a quality listen. Check it if you missed them. (TM)
(Grand Theft Audio, 501 W Glenoaks Blvd Ste 313, Glendale, CA 91202)

DEVOID OF FAITH - "One Gene Away" 10"
Yep, if you get your paws on one of these limited edition 10"s, you be part of an exclusive clan of 222 members. You will also have a Pushead print of the DEVOID OF FAITH skull, signed, all to yourself. Besides the record collector nerd shit, you'll get some tough-ass HC, sometimes straight-forward, sometimes noisy and progressive, but always full and engaging. Did I say purple vinyl? (TJ)
(Bacteria Sour, PO Box 422986, San Francisco, CA 94142)

DIEBOY - "Pomp" CD
Pomp is right. These guys exude lame pose. From the cheesy suited up photos, to the bland, regurgitated whiny pop punk of the music. This just hurts to listen to right now. Please get an identity, guys. Preferably one that isn't already taken. (BG)
(Diecore Records, 119 Gaiety, San Antonio, TX 78219)

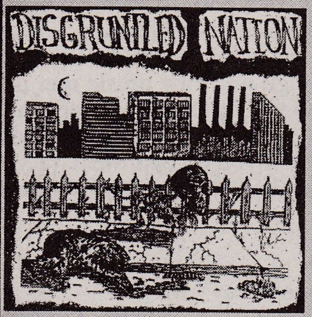
DICKY B. HARDY - "I Whistle - You Dance" CD
O.K., the *last* time I reviewed this band (which seems like only last month) I ripped the name, which rips itself anyhow, so I'll leave that alone. The music isn't nearly as awful, surprisingly enough. Proto-rock fueled wah-wah fodder that's fairly solid. Only lacking in vocals and lyrics as far I can see. The "not as good as..." list is a mile long, but for a buncha Slovenians... (RY)
(FV Music, Kersnikova 4, 1000 Ljubljana, SLOVENIA)

THE DINGEES - "Armageddon Massive" CD
Pretty damned raunchy '77 style punk. Actually, it's more like '96 pretend-acting '77 punk. There seems to be quite a RANCID inspiration in look and attack which means there's a resonating scent of the CLASH. Mostly really fun stuff, although I can't stand all the ska shit. "See ya out on the street." Yeah, not if I see you first! (LH)
(B9C, 810 3rd Ave. #140-20, Seattle, WA 98104)



THE DIRTYS - "It Ain't Easy/Fuck"
"Fuck" is by far the boner-popper side here. It pains me to say so, with the guitar appearance by Mick Collins on the other side, but hey - I'm certainly not complainin' about that either. What a goddamn anthemic piece of work that song is, though - jeezus! The DIRTYS with the help of SPACESHITS, NO TALENTS and a handful of others perpetuate good '90s garage punk. Life is good! (RY)
(Italy Records, 4530 Avery, Detroit, MI 48208)

MUSIC REVIEWS



DISGRUNTLED NATION - "Animosity" EP

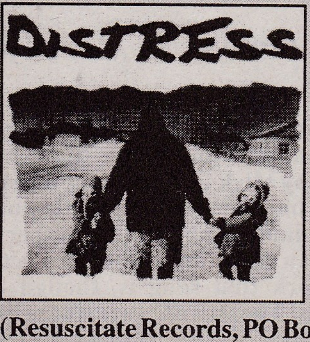
What can I say? I think Beer City is the worst record label in the world. Nothing personal. I'm sure he's a nice guy. I don't even hate the bands. There's nothing to hate. Beer City guarantees that each month there will be one new forgettable 7" adding to the glut of generic punk. If you've ever wondered why punk rock is so boring, Beer City is part of your answer. I already can't remember anything about this record. It's like Black Label. It only makes me need to piss. (LH)
(Beer City, PO Box 26035, Milwaukee, WI 53226)

DISGRUNTLED NATION - "Animosity" EP

Mike and Beer City present another diamond-in-the-rough punk band for you. DISGRUNTLED NATION play fast drum/guitar powered punk with lyrics condemning vandalism and violence by jock punks. The gruff vocals have the urgency to convey the mean spirit of "Bloodbath": "Cops drive by, I shoot out the tires, set their goddamn squad car on fire, something snapped inside my head, fuckin' pig you'll soon be dead." Good shit! (BR)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

DISKONTO/ABUSE - split 10"

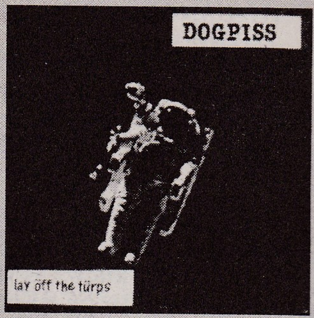
The DISKONTO tunes are just as fucking tight and full force as last month's "Destroy! Rebuild!" LP. Totally guitar-controlled hardcore punk that blazes through and still keeps its power and hooks while the lyrics are crisply shouted out over the whole attack. I'm amazed that ABUSE can keep up the fast pace they do considering one of their songs states they "drink three gallons of whiskey every day." Yikes! This side of the 10" isn't quite as tight as the DISKONTO side, but the speed, ultra-harsh vocals, and gnarly guitar distortion delivers the goods just as well. Both bands are from Sweden and well worth your lunch money. (TH)
(Consume, Be Silent, Die!, PO Box 1001, Providence, RI 02901)



DISTRESS/MIND - split EP

MIND from Germany come through much stronger this time around than their recent 10". This two piece band kicks down some crushing fast DISCHARGE- influenced hardcore. DISTRESS from Holland..... well, with that name what do you think they sound like? You will not be DISpleased with this purchase. (RC)
(Resuscitate Records, PO Box 324, 7900 AH Hoogeveen, HOLLAND)

DOGPISS - "Lay Off The Turnips" EP



Despite the charming name, this band is actually quite good, with a potential greatness hinted at here. This is cool English buzzsaw melodic punk. The tuneful, ragged vocal melodies really stand out. This has 4 good human, yet humorous originals and a nice pisstake on the BEATLES song "I've Just Seen A Face". Only complaint is the mudlike production. Still, I like, I like. (BG)
(Shellshock, PO Box 347, London SE 19 1AD, ENGLAND)

DONNAS/GROOVIE GHOULIES - "Split" 45

Pathetic...... this here 45 is excluded in the latest issue off Gearhead..... that be #7...... each of these bands is completely fucking up a SWEET song..... the GROOVIE GHOULIES version of "Funny Funny" is so fucking ball-less and weak, my motherfucking grandmother could whip out a truer version with her teeth out..... wipe your ass with this piece-o-shit!!!!!!!!!!! I thought JEFF DAHL was the only one who did lame cover versions with no soul.... the GROOVIE GHOULIES are the new champs!!!!! The flipside is the DONNAS doing "Wig-Wam Bam"..... well, it's not as bad as MIKE SAUNDERS version, but still, it wins no prize at all.... the words to the tune have been changed as well.... new improved slut style, sung with no moxie....!!!!!! This is a total product of Gearhead magazine alright..... another throw-away single to collect dust on the shelf..... (SW)
(Gearhead, PO Box 421219, San Francisco, CA 94142)

THE DOOSH BAGS/RATED R -split EP

Aw man! Why me??? The DOOSH BAGS crack me up much in the same way the monkey at the zoo throwing poop cracks me up. Disgusting and funny and sad. Musically and lyrically, the DOOSH BAGS are fruits that fell not far from the FANG family tree. And speaking of fruits, there is a very anti-gay slant to each and every one of their songs. When "thou dost protest too much", it is pretty obvious what is REALLY going on. See you at the march, boys! RATED R are in the same vein, but better. Their songs are actually raw and rocking enough that you forget about whatever retarded slant they might have. Fans of the QUINCY PUNX take note. (JN)
(Kenny Ruhle, 542 Union Ave, Providence, RI 02909)

EBOLA/M.V.D. - split LP

First of all, I should mention that this is the German EBOLA. Their side is superfast straightforward punk with pummeling drums and ripping dual vocals. The M.V.D. side reminds me of their countrymates CLUSTER BOMB UNIT. While this is nothing mindblowing it can definitely hold its ground. (RC)
(Thought Crime, c/o Jens Walter, Petersburger Str 68, 10 249 Berlin GERMANY)

MUSIC REVIEWS

ELECTRIC FRANKENSTEIN - "I Was A Teenage Shutdown" picture LP

I love ELECTRIC FRANKENSTEIN, and because of that, I'm going to take a stand for all fans of the band. I refuse to buy any more records that have any of these songs on them. I know this was recorded live on WFMU, but how many versions of "It's All Moving Faster" can I have? It's such a great song, but really. No one should have that many records in the "E" section of their record collection. New songs would make me oh so happy. Lots of them. Please? (CK)
(V&V Production GmbH, Langrutiweg 20, 6330 Cham, SWITZERLAND)

ELMER - "Songs About Sin And Retribution" CD

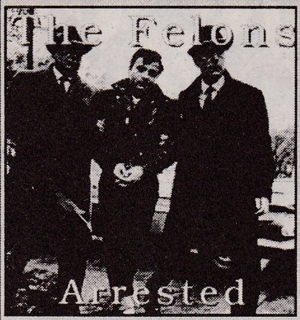
I don't know what I love more about ELMER, their crazy country-punk sound or the drinking it inspires. ELMER is the type of band that is just plain fun, both on recording and live. Really, if another reviewer didn't take my copy of their CD, I'd probably still be playing it. (JF)
(Very Small/No Idea, PO Box 14636, Gainesville, FL 32604-4636)

ENVY - "What Went Wrong?" LP

They're going for that whole DAG NASTY '86 HC thing and, at some points, it actually works and has feeling and doesn't seem awkward. Sadly, at other times, they fall flat, totally void of any punch. The recording might be somewhat to blame, being as the guitar sound is soft and vocals, which are dominating, seem a bit off. (TJ)
(New Direction, PO Box 1413, Lockport, NY 14095)

EVAPORATORS/THEE GOBLINS - split LP

Though it's a split, the bands have some members in common. The GOBLINS side is new wavey keyboard noodling followed by Nardwaur doing an interesting interview with IGGY POP. EVAPORATORS have a bunch of cutesy, catchy tunes which make for a fun listen. A CD of the LP is included, and has a bonus track. The album is also available on 8-track. (MC)
(Nardwuar, PO Box 27021, 1395 Marine Dr., West Vancouver, BC, V7T 2X8, CANADA)



FELONS - "Arrested" EP

Punk rock with a dash of punk pop. Almost like snotty SCREECHING WEASEL mixed with speedier stuff. Pretty generic for starters. Not much else to say. (RL)
(Enervating Records, PO Box 25742, Chicago, IL 60625)

FINAL CONFLICT/NO REASON - split EP

F.C. come out again with two straight ahead fast hardcore numbers. Lyrics are political dealing with the police and action not words. N.O. are a little different style, straight edge, I assume. There style sounds like CHOKEHOLD or early REFUSED. To be honest, both sides were pretty boring. Not bad musically just lacking the originality that sets it apart from their influences. (TG)
(Badman Records, Nebrehovice 7, 38601 Strakonice, CZECH REPUBLIC)

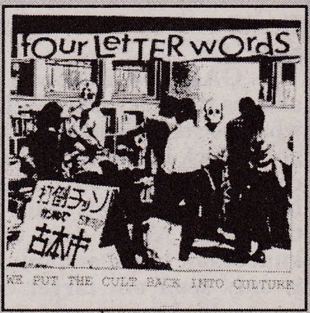
FISHBIRD - s/t EP

This German 7" is a genuine suprize. 7 raw songs that are more in your face than most things out these days. It has the manic thrust of the first DIE KRUETZEN record, and the primal power of prime MC5. The kind of music that is more concerned with viceral attack than finesse. Too bad I can't make out what they are singing about (but that is just nit picking). This is a great find. (BG)
(no address)

FORWARD - "While You Alive" CD

New stuff from this outstanding Japanese band - the thickneck, relentless hardcore that nation is so well known for. Sounded like a freight train from the other room - huge production certainly doesn't hurt. New recordings (January '98), again recorded at Studio "Our House" - things are only getting better from their exceptional singles of last year! Former members of some Japanese luminaries - it's so great when the "former members of" tag doesn't become a disappointment. Awesome stuff. Bonus stuff on the CD is certainly a hassle to get too! (TM)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo, JAPAN)

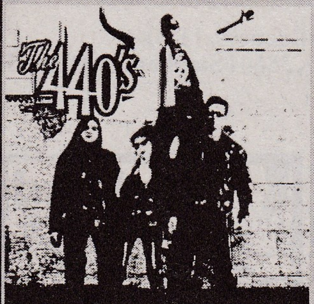
FOUR LETTER WORDS - "We Put The Cult Back Into Culture" EP



It starts off with a cute little intro from their manager spouting subgenious slogans which leads into a dumb song about Bob Dobbs. In fact, all their lyrics are pretty dopey with extra repeating choruses, but the music is quite spirited three chord punk. The packaging is abundant with Bob propaganda and dates for someone's "Universe Tour 98". The whole "Bob" thing starts out amusing but gets old way too quickly. (HM)
(Discos Los Bobbos Dobbos, PO Box 950, Tustin, CA 92781-0950)

MUSIC REVIEWS

THE 4-SQUARES - "Save The Clock Tower" CD
This is hardcore, pretty mellow, way clearly produced and audible (which sometimes doesn't compliment the overall package, if you know what I'm saying). Sometimes there's a little FYP, a little QUADILIACHA and a little RKL, but nothing that defines this by itself. The outside artwork is completely dull and unappealing. This really should've been a demo tape, but then again, like it's been said before, the CD is the '90s demo tape. Ugh! (PB)
(Quincy Shanks, PO Box 3035, Saint Charles, IL 60174)



THE 440'S - "Feel Alright" EP
Cool seven inch from these punk rockers. The lead female vocals with the harmonizing male vocals remind me of X. This has a kind of '80s rock/punk feel. If you like X, the RUNAWAYS or SUZI QUATRO check this out. Thumbs up. (TG)
(Hell Yeah!, PO Box 1975, Burbank, CA 91507)

FRACAS - "Scary Voodoo Thing" EP
This is heavy and dirgy, with plenty of low-end bass and plenty of toms, a little like the MISFITS at times, without the catchy guitar parts. Too scary for me (not sexy-scary, just scary-scary) but it seems like there's some huge sect of people who would really dig this. Perhaps fans of NEUROSIS or the MELVINS? More power to them. (JN)
(Fracas, PO Box 423085, San Francisco, CA 94142-3085)

FURY 66 - "For Lack Of A Better World" CD
Hey, I can get with this. It is a little off putting at first, what with the occasional post SXE HC digressions, but once you brave it through a couple chugga chugga's, it starts charming you. They remind me of early SPLIT LIP doing SNUFF covers, but I mean that in a good way. Toss in a little AVAIL, and you get the picture. I have to wonder if they have the youth crew live thing going on, though. I didn't want to like this, but it got me anyway. Very high praise from a cynical bastard like me. (BG)
(Sessions Records, 15 Janis Way, Scotts Valley, CA 95066)

GARDY-LOO FEATURING EL DUCE - "Perverts On Parade" CD
GARDY-LOO are a metal band from Tampa Florida, and, as the story goes, El Duce and they recorded this in '96 when he stayed with them after the MENTORS tour to avoid going back to California and facing jail-time, for blowing off community service from sexual assault charges. As fascinating as that all is, this really just sounds like fucking around in the studio. Not to deny GARDY-LOO any praise for their impeccable hair-band sound. It's just that the wit of the Duce is only semi on- target on this. But, whatever, it has its moments, I guess, and the die-hard fans will open up and swallow it regardless. (RY)
(Off The Records, PO Box 612213, North Miami, FL 33261-2213)

THE GRINNERS - "Girl From Outer Space" EP
The kinky Swedes out at Bad Afro Manor pick out another wild, wooly release with the GRINNERS' second spin. These days monsters of rock guitar heroes must run a dime a dozen in Scandinavia, 'cos these hot-blooded Euro boys get wired on accelerated high-voltage guitar and amped-up balls o' fire vocals like it ain't no big thang. Yeah, you're gonna head bang with this three-song tweaker. It stabs in the same ampheta-vein as the HELLACOPTERS, only this shit spikes with a lil' CHARGED GBH chaser. Yeah, bein' a fast girl never felt so good. All you denim demon junkies are gonna wanna main-line this one and get addicted!! (DL)
(Bad Afro Records, Poste Restante, Kobmagergade PostKontor, Kobmagergade 33, 1000 Kobenhavn K, DENMARK)

GUIDELINE - "Showdown" EP
Pure '88, youth crew, finger pointing, sing along, posicore coming from the Netherlands. This EP is pretty damn good, fans of the new retro-straight-edge movement should really enjoy this. It's done really well with some strong songwriting, audible vocals, a lot of fast parts, and the essential breakdowns for all the dancers out there. The cover has some unusual artwork on it, so watch for the name, cuz it doesn't fit the stereotypical collegic-font-band-photo-cover mold. But find it, cuz it's worth the effort. (MW)
($5ppd: Commitment Records, Klein Muiden 38, 1393 RL Nigtevecht, THE NETHERLANDS)

HARD SKIN - "Hard Nuts and Hard Cunts" LP
This is one of Bruce Roehrs' favorite bands. If you haven't heard this band before, I won't spoil it for you. For you, this is the greatest oi band ever!!! If you know what's up, this is a reissue of their classic LP now on picture-disc. The CRUCIAL YOUTH of oi! (JB)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

HARSH- "Implants" EP
This is the Finnish HARSH, not the Canadian one (but both are rad, so you can't go wrong buying either!). This EP has an over-the-top sound quality which works pretty damn well. They've matured past the CROSSED OUT song structure that they had on the "Six Weeks" EP, to longer songs with more originality. Nine songs in all, and as with the other Anomie releases, this is recommended. (MW)
(Anomie Records, Feldsieper Str. 13, 44 809, Bochum, GERMANY)

MUSIC REVIEWS

THEE HEADCOATS - "Brother Is Dead... But Fly Is Gone!" LP

Thee HEADCOATS continue to spill their seed upon barren soil with this, their newest concept LP to hit the shelves of Epicenter Zone and elsewhere. Fourteen cover versions, ranging from r&b (BO DIDDLEY's "Diddy Wah Diddy", SMALL FACES) to English and American punk rock (ELECTRIC EELS, BUZZCOCKS, CLASH, JOHNNY MOPED) and a gratuitous run through "Louie Louie", the ultimate overplayed rock'n'roll standard. You could either bust out the originals, or witness them tossed in the Billy Childish Machine and observe the mangled remains as they spill out the opposite end - it's your choice. It would have made more sense as a 45 with the two RICHARD HELL tunes ("Love Comes in Spurts" and "You Gotta Lose", both great versions), rather than a costly, cumbersome import LP. (JH)
(Vinyl Japan, Hamada Bldg. 1F 4-7, Chome, Nishi Shinjuku, Shinjuku-Ku, Tokyo, JAPAN)

HEIST - "18 Gears of Hell" CD

Australian band who had a couple amazing singles a few years back (1995 and 1996) does it again - glad to see they're still around! Forceful, distorted and almost unintelligible - they've not softened or cleaned up the sound at all! Twenty two tracks, and while all are short, they're definitely not sweet! No real info, so it's hard to tell what they're up to, but at least they're still around! (TM)
($13ppd: Big Fred Records, PO Box 95, Tuart Hill, WA 6939, AUSTRALIA)

HELLNATION - "Thrash Or Die" EP

This time out HELLNATION cover eight songs by eight different Japanese hardcore bands including COMES, WARHEAD, OUTO, NIGHTMARE, BRIAN DEATH, LIPCREAM, S.O.B., and stand out track "Get Back" by DAMNABLE EXCITE ZOMBIES. To be expected, the attack of this record is the manic blender of sonic noise thrash with blast beats and a touch of tunefulness. The production is clear and helps keep the songs pleasantly listenable. Fans and newcomers alike should dig this. (MK)
(MCR Company, 157Kamiagu, Maizuru, Kyoto, JAPAN)

HIGHWAY STRIPPERS - "Stories For Stags" EP

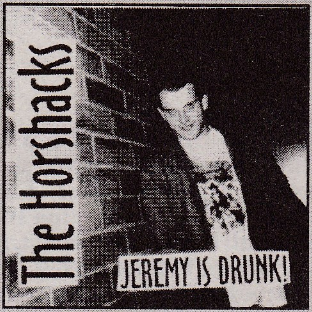
HIGHWAY STRIPPERS burn Providence, RI on to the punks road map. No candy-assed little 3-piece are they, fast and galldang catchy. NEW BOMB TURKS without the fine-tuned style they've honed, pretty raw, if not fresh. Far as I'm concerned, there's plenty of room left for rapid-fire raunch rock bands, hell, there's a gaping hole where I live, so I say "Bring it on!". Those math-rock nerds need as much abuse as we can give 'em! (RY)
(Mobcore Records, PO Box 5177, Wakefield, RI 02880)

HITMEN - "Rack 'Em Up" EP

Sure, these boys look imbecilic and their cover looks as ridiculous an art school freshman's first mixed medium project, but they can rock and, really, that's what it's all about. Simple, up beat, catchy, hard-hitting HC. This is really great, musically that is. (TJ)
(Quincy Shanks, PO Box 3035, St. Charles, IL 60174)

THE HIVES - "a.k.a. I-D-I-O-T" CD single

What can I say about my new most favorite band in the universe? Move in to my apartment, so I can be cool like you!!!! This is what happens when the mod and the gearhead have a child out of wedlock, and it's put up for adoption and beaten on a regular basis. "What does that mean?", you ask. If you were half this punk you might have a clue, or when you have half a day to spare, ask Tom Guido. He'll know. (JB)
(Burning Heart Records, Box 441, 701 48 Orebro, SWEDEN)



THE HORSHACKS - "Jeremy Is Drunk" EP

Loud, fuck as punk thrash. Snotty, vocals and lyrics think Jimmy Gestapo. As a bonus, there's more thank you's on this record than a rap CD. (MM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

ILL WILL - "Fire Pig" CD

From what I can gather, this band has been around in various forms since 1980 or so. Apparently this is a new recording by them. It is obvious where their roots stem from. Their faster songs remind me of CAPITOL PUNISHMENT. Unfortunately, some of the more melodic songs dragged a little. Nonetheless, this is a pretty solid release. (RC)
(Criminal Records, PO Box 251, El Segundo, CA 90245)

INNER CONFLICT - "Sehnsucht" EP

A strange brew here. This band switches between 100mph hardcore with barked German vocals, to the same but with English vocals, to bizarre ska with full-on horns and all, to a slower, moody, noise track. The hardcore stuff rocks, especially the songs with quirky guitar breaks. I'm into this, but I'm also settled on one thing: ska doesn't sound good with double bass drum triplets. (AM)
(Disgust/Red Flag, c/o Reiner, Kuckucksweg 11, 53332 Bornheim, GERMANY)

MUSIC REVIEWS

I.R.F/WARSORE - split EP

Holy shit man, I started off with the WARSORE side and was surprised as shit. I thought I had it on the wrong speed, but their grindcore sound is so fucking low and gutteral, it just sounds like it's on 17rpm. Its got that crazy-ass guitar sound like the infamous FEAR OF GOD EP. I.R.F is Japan's answer to EXCRUCIATING TERROR and PHOBIA. Great fucking grindcore from both bands, which is a "sound for sore ears" since most modern day grindcore seems to be getting weaker and more redundant. (MW)
(Nat Records, Tokyo Store, Shimei Building 3F, 7-33, Nishi-Shinjuku 7, Shinjuku-ku, Tokyo, 160-0023, JAPAN)

I SPY - "Perversity Is Spreading" CD

This is a collection of all the I SPY recordings. Before listening to this I had only heard their incredible split with PROPAGANDHI, and that stuff is still my favorite because of its raw sound and awesome straight through delivery of solid hardcore with just a bit of a melodic structure. The other songs were recorded with a bit more care and aren't quite as harsh, though they can still slap you around a bit. Great lyrics from personal to political, and then some. (TH)
(G-7 Welcoming Committee, Box 3-905, Corydon Ave., Winnipeg, MB R3M 3S3, CANADA)

JACK BLACK - CD

New York's JACK BLACK are back at the table, but boy they done dealt a losing man's hand with this one, cos' this comes across like three Fonzies with their thumbs stuck up their ass. The packaging sure is pur-tty with a cool growling cheetah head for cover art, but oh lordy, when I set this sucker for a spin, I found myself sourly, I mean sourly, disappointed. Cliché laden references to gear head-biker-gang-buxom-broad culture with no real muscle under the hood. Consider this excerpt, "I'm a rockin' daddy and I'm a superman..." Gag, I think maybe these pomade boys are trying to get some pussy with these sappy ballads, but oohweebaby, mine's done dried up listening to this exhaust. If TOM PETTY turned greaser and started playing OFFSPRING, you might get a hankering of what this is like, but I don't think you want to. I hate to be startin' rumors, but JACK BLACK ain't got no huevos con chorizo in my book. (DL)
(Cacophone Records, PO Box 6058, Albany, NY 12206)

JAMES RIVER SCRATCH - "Worse Than You Think" EP

If you can get past the lame band name, you will be socked with some straight-on fast punk rock. Angry screamed vocals round out the package. This has all the ingredients for youthful angst. But, it also has all the ingredients to be generic and boring. Your choice. (RC)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

JONNY CHAN & THE NEW DYNASTY 6 - "So... You Want Action Meet..." LP

I guess I should have some respect for a band that rips off popular songs and claims them as their own. Wait a minute...these are originals, they just sound like other songs. Well, now that's a different story. Peppy '60s type songs in a HI-FIVES way. Fun and stuff, but it just doesn't kick my ass. (CK)
(Dionysus, PO Box 1975, Burbank, CA 91507)

THE JAMMING ARABS - "...Are Comin'" EP

With tunes about surfin', girls, drinking and soaking up the sun...you'd almost think these guys were from SoCal. These ARABS specialize in catchy pop and pop-punk, from the mid-tempo lite-rocker "His Last Summer" (it even has a clever riff from "Banana Splits") to the less ballsy "Get in the Ocean" (with the band's characteristic harmonized vocals), this band is undeniably catchy, and has some solid tunes, but may not satisfy the tastes of those who like their beach thrills with more guitar bite. Good for its style. (SS)
(Alopecza Records, 35 Mill Lane, Benson, Oxford OX0 6SA, ENGLAND)

JUMPIN' LAND MINES - "Junkies, Loonies, Miners" CD

This band is full of surprises and contradictions around every corner. Seeming to draw on such diverse influences as COCKSPARRER at times, then a touch of (dare I say) SWEET, just for taste. And just when you're rockin' out, they turn around and start sounding like the worst, most generic American (read OFFSPRING, GREEN DAY, etc.) "hard-core". ARRRRGH!!! Right in the back. Lyrically, it's the same thing. Generally above average social/personal/political lyrics. The title track is great, but three songs later, on "Santa's Suspect", they go on this anti-gay theme that's supposed to be a joke, but comes off pretty weak. Fuck that dumb shit anyway! (JB)
(Smokin' Troll)

KARLOFF 2056 - "Sjveck" EP

The heavily buzzing guitars and echoing vocals give this EP a "low-fi" feel. Half the songs have sassy female vocals, and the other have reverbed male vocals which are much more ominous. The drummer consistently kicks ass creating all sorts of energy for their eerie songs. (HM)
(Arkam Records, 132 Burton St, Auburn, AL 36830)

LES KARTOONS - "Fais Attention!" EP

What's up with all these French '60s records that have been coming out of the woodwork??????? You motherfuckers are a little behind..... this bag is old hat now..... !!!!! Sorry, I didn't mean to be so hard..... it's just that the four songs on this record (sung in French) are pretty lifeless limp-dick stuff..... it's complete with all the usual "realistic" sounds; fuzz, tremelo, reverb..... you know, the stuff that will make you sound '60s....... aw fuck it!!!!! This whole planet is full-o-shit and I'm jumping off RIGHT NOW!!!!!!!! (SW)
(Wiped Out, 72 Rue E Grangeat 73000 Chambery, FRANCE)

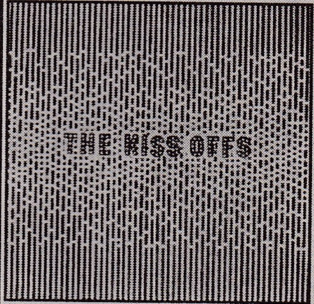
MUSIC REVIEWS

KILL CITY BUTCHERS - "Music For Children Of All Ages" EP

Faster-paced traditional punk rock with some pretty great lyrics (cool stuff about killing 85% of the world's population and tripping inline skaters). However I find the vocal delivery totally lacking and even annoying. One of those whiny, singing punk rockers with an incredibly high voice - actually reminds me of that weirdo from the TALKING HEADS. "Same as it ever was." (KK)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

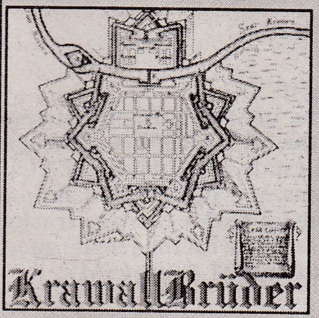
KILL SADIE - "Colorless" CD

I almost disregarded this as part of the harder side of the emo scene, like that one good song UNWOUND has that doesn't put me to sleep. But like so many things in life, I was wrong and have been listening to too much tough guy HC and slowly turning into Mike Judge. KILL SADIE can play their instruments and aren't scared to show it, hence the sensitive (or are they just a bit slower and more complex) parts. They have a variety of influences, from early HC to progressive HC, and even a bit of the emotional stuff, but they pull it off and kept even my interest. This is half live/half recorded, and the live stuff sounds pretty good for live. (TJ)
(One Percent, PO Box 141048, Minneapolis, MN 55414)



THE KISS OFFS - "Deliver The Kiss That Kills" EP

Cool Casio tinged trashy garage post punk like if Jad Fair fronted the MODERN LOVERS or B52's without the kitsch. Includes members of the 1-4-5's and the TEEN TITANS. A way fun band that must be great live. (MM)
($3.50ppd: Peek-A-Boo, PO Box 49542, Austin, TX 78765)



KRAWALLBRÜDER - "Strength Thru Oi!" EP

Kids from the fatherland, KRAWALLBRÜDER spit out two German oi boy anthems with some full-on wanky (sometimes dorky) metal guitar solos that are wee bit too indulgent for my tastes. I think the photo of the guitar player wearing a MANOWAR t-shirt says it all. They also bust out with a fairly spry version of "Strength Thru Oi" by LAST RESORT. Anyway, good luck to all you American street punks to try and figure out what the hell they're on about, except for maybe the obvious bier reference, but hey, maybe that's all you need to know. I sure had fun butchering the lyrics attempting to sing along. Ha, I'd still rather see these young knaben head-to-toe in leather exploring their more metal side, but hey, I'm a sickie, so... (DL)
(Walzwerk Records, PO Box 1341, D-74643 Künzelsau, GERMANY)

LEFT FOR DEAD/CHOKEHOLD - split LP

Recorded live in 1996, LEFT FOR DEAD kick ass with their down-tuned thrashing hardcore. The songs flow well for a live set, and the sound quality is not bad. Lyrically and musically, they are pissed as shit, and don't hesitate to call for nothing short of a bloodbath to seek justice against those who, with impunity, so freely run, ruin, and reap profit off this world. The CHOKEHOLD stuff was recorded at a show in 1993. The production quality is pretty clear and captures well their their load bearing, head banging, slow drive chug guitars. Also not ones to mince words, they have no problem speaking their minds in what is usually the uncomfortably silent filler space between songs. Lyrically, they also set out to indict, pass verdict and call for bullets to the heads of those who would so flagrantly piss on the dignity and liberation of earth, animal, and humankind. (MK)
(Rhythm Of Sickness Records, 396 Richmond St, London, ONT, N6A3C7, CANADA)

THE LETTERBOMBS - "What The Hell..." EP

Four songs, one of them is excellent. "Lucid." Catchy kind of DAG NASTY style. The others are kind of plain nuts-and-bolts punk rock. I wouldn't put down a forty so I could go into their *pit* or anything... but it's really good. The cover art is cool, too. (GS)
($3ppd: Harmless Records, 1473 W Hood, Chicago, IL 60660)

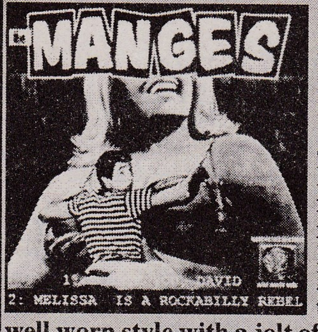
LRF - "The Roughs & the Smooths" CD

Man, the songs on this CD are really good street-punk stuff, and the vocals are really rough and compelling. I'd like to give it a total recommendation, but the entire record is sabotaged by terribly meek production that reduces the guitar to wimpy new wave squeaking. That can be effective in some situations, but this fucker needs to really roar! If someone could just dub about four more guitars onto this fucker, you'd have something as good as CRIKEY CREW or EASTERN YOUTH (these guys are Japanese). That's, like, my professional opinion. Cough. (RW)
(Real Deal Records, 1-8-7 Hoshigaoka, Hirkata City, Osaka, JAPAN)

MANGES - "All Good Cretins Go To Heaven" EP

RAMONES influenced pop punk from Italy. Mid-tempo and very catchy with just enough guitar to temper the gooey pop influences. Three tracks: one about how you suck, one about rock'n'roll, and one about a girl. Not the greatest thing on earth, but certainly worth a spin, particularly if you're a fan of that pop-punk thang. (KK)
(Booze Records, Stefano Righi, via Cadorna 38/c, 20036 Meda (Mi), ITALY)

MUSIC REVIEWS



THE MANGLES/RAGGITY ANNE - split EP
Both of these bands play RAMONES/SCREECHING WEASEL influenced music, to different degrees of success. THE MANGLES are pretty straight forward, but a little too sing songy for my taste. Not bad, not great. RAGGITY ANNE, on the other hand, have that certain something that is necessary to infuse such a well worn style with a jolt of personality. "My Baby Stole My Ramones LP" is a damn touching, funny song, and the other one moves at a muscular and catchy clip, too. A pretty good split. (BG)
(Speedowax Discs, 68 New St, Dudley, W Midlands, DY1 1LP)

MASONICS - "Down Among the Dead Men" LP
There's a neo-'60s feel to this danceable album of mid-tempo rockers, though it doesn't commit to its style as much as it should. "Secret Lodge" (an unrepentant surf instrumental), "Here I Come" (old-style psych), and "Little Hookey Walker" (psych with a touch of Mersey) are thrown in with a blender mix of nostalgic styles that might have been more convincing if their mix had cooperated (we need a lot more distortion, reverb and noise). As it is, the album is very listenable, and the mono sound is a nice touch. A little above average. (SS)
(Sympathy for the Record Industry)

MEAT FOR DOGS - "Ritorno alla Realta" EP
I'm probably missing something here by not understanding Italian. The six tunes are up-tempo guitar punk, and I assume understanding the language would add a lot. (MC)
(Rocco Cina, via E. De Riso, N°70, 88100 Catanzaro, ITALY)

MESSY HAIRS/GRINDERS - split EP
Bring on da punk. Yup, both the MESSY HAIRS and the GRINDERS bring you some fine punk rock. Not street punk, not pop punk, just the type of punk that would be played by the kid who still wears the military jacket with a DEAD KENNEDYS patch on it. Yes kids, the spit still sails in Colorado. Oh, both bands are equally good. (JF)
($3ppd: Paco Garden Records, 565 E Colfax, Box 123, Denver, CO 80203)

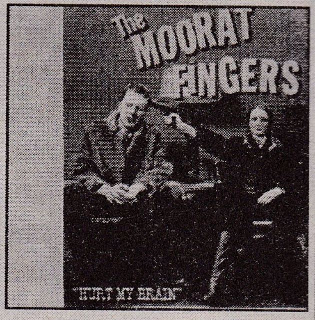
MIDDLE FINGER RESPONCE - "You Suck" EP
This is 100% "oom pop oom pop oom pop" music. You know, before grindcore hit and when the band went into a fast part it went "oom pop oom pop" Simple hardcore punk with simple lyrics. Give it a spin. (TG)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

MIGRAINES - "The Night Has Eyes" EP

Very cool horror punk rock. Bobby Steele of MISFITS fame co-wrote the title track, and it is indeed a cool song. Eddie Migraine does the best GARY GLITTER impersonation which would be more suitable for a TOY DOLLS-ish sound, so this made me confused.(EC)
(Sick Duck Records, PO Box 5051, Ft. Wayne, IN 46895)

MONSTER TRUCK DRIVER/EVERSQUELCH - split EP
MTD I can totally get with, EVERSQUELCH, well...breaks my balls! Both play metal/HC in one sense or other; the former having enough rock thrown in to do it right by me. I'd definitely crank that side again, and even a few more times after that. EVERSQUELCH, duuuude...this ass-burn, pain-sludge shit is real popular, and I'm sure there are several who'd gladly take this review off my hands... just another boring bloodbath to me. Obviously, their self described "Goat Rock" is a tad tongue-in-cheek, but I like my harm done other ways. And I'm wondering, "who forgot the address?"!! Kind of a waste ain't it? (RY)
(no address)

MOORAT FINGERS - "Hurt My Brain" EP



A big ball of fur masquerading as a record. There's a song on the first side, but the other two are varying "rock" frequencies buried in hiss and scream. Shame, really, I think I heard chords in there somewhere that might have led to a purchase at the bar. I'm into this, mind you, but it leans heavily on the "lo-fi" concept of bad is good, and I'm kinda tired of that. I want my ATV! (RW)
(Into The Vortex Records, Fehrfeld 26, 28203, Bremen, GERMANY)

MOSQUITO PICK - "Twosixeight" CD
This Spanish trio treads the musical ground between SCREECHING WEASEL and the QUEERS. It's a narrow path, but it's prime aural real estate, combining BEACH BOYS melodies with punk rhythms. MOSQUITO PICK does as good a job at it as any, serving up twelve fun pop tracks, sung in English. My favorite is the one with the female guest vocalist, but I'm a sucker for that kind of thing. (AM)
(Loop Records)

THE MUZZIES - "Enter The Muzzies" EP
This is cool - musically it reminds me of the DEAD KENNEDYS, which if you think about it is an under-imitated sound, considering how many shitty bands have a hundred shitty clones. Vocally, we're talking harsher and more chaotic. I wish there was a lyric sheet - the titles look cool - "Creeps For Breakfast," anyone? (AM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

MUSIC REVIEWS

MOT SQUAD - "I Feel Love/Kiss Me"

Foursome from the Netherlands who seem to me to be a mix of Detroit-inspired Stoogian guitar power and old school femme-led UK punk ala VICE SQUAD. A fairly big sounding a-side with lotsa guitar and drum pounding action and authoritative, declarative singing. The flip's got the more traditional one-two-three punk rock chord progression and a very, very English *thing* going on there. A pretty good take on an old form. (JY)
(DB's, Jekerstraat 82, 3521 Ej Utrecht, NETHERLANDS)

MOURNING NOISE - "Death Trip Delivery" CD

This is a compilation of recordings done between 1981 and 1985, and if you're wondering what these guys sound like, there can be no other comparison than with the MISFITS. MOURNING NOISE sounds like the MISFITS, they are from New Jersey, and supposedly they were friends with the MISFITS. I have to admit that it's scary how much I liked this CD, and at times, I thought these guys came really close to competing with Glenn and the boys. The intros to some of these songs are dead on those of the MISFITS, frighteningly close...okay enough. If you get a chance, check out the ANTI compilation (also on GTA). That has to be one of the best CDs I came across all of last year. (JV)
(Grand Theft Audio, 501 West Glen Oaks Blvd # 313, Glendale, CA 91202)

THE MYSTERY ADDICTS - "Good Boys Don't Kill" EP

This is nothing new, but rockin' nonetheless. In their finer moments, they remind me of the NEW BOMB TURKS. All the ingredients for a spectacular band are here, totally energetic, good tunes, but they didn't sweep me off my feet. More than likely, though, that's only because I'm a pile of human garbage, because intellectually, I know that this is a keeper. Fuck my fickle ways, you should check this out. (JN)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

NIGEL SIX - "America's Favorite TV Family" CD EP

This CRIMPSHRINE-influenced hi-energy pop punk band hails from Massachusetts. Their songs have lots of cool sing along vocals. Fun stuff. (MM)
(Sike Records, PO Box 10504, Holyoke, MA 01040-2104)

NIG-HEIST - LP

A re-issue of a 1984 release from early BLACK FLAG associates Spot, Mugger and Davo. Basically out to be as offensive as possible from the sleeve to the lyrics. Musically a mix of punk, art and noise. Mostly bad. Includes a bonus one-sided single of their first single. Personally, I'm amazed this has been re-issued, but nothing surprises me anymore on the re-ish front. (RL)
(Drag City, PO Box 476867, Chicago, IL 60647)

NIHILISTIK VIEW - "Uphold The Right" CD

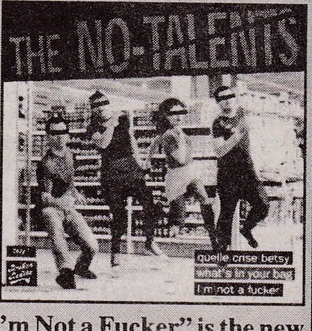
This Australian band should be called "Wattie and Colin Ride Again" because not only do they sound a lot like "Let's Start A War..."-era EXPLOITED and G.B.H. around the same time period, but they look like those dudes, too. Anyway, some of the songs on this are really cool, some terribly disposable. (RM)
(Noise Pollution, PO Box 7, Thrift Park Newsagency, 16 Lower Dandenong Rd., Mentone 3194, AUSTRALIA)

NO EMPATHY - "Good Luck Makes Me Nervous" CD

This CD is a compilation of music previously released on vinyl, and for those of you who like to preserve your vinyl, this is probably a good idea. For others, who just want to hear some good hardcore that sometimes threatens to become melodic, then this also a good idea. (JV)
(Johanns Face Records, PO Box 479164, Chicago, IL 60647)

NO FUN AT ALL - "The Big Knockover" CD

A bunch of guys from Sweden do power punk, and guess what? This fucker rocks! 13 tracks of music that sounds like a cross between early SOCIAL DISTORTION and SNUFF. The only drawback on this release are the incredibly wimpy, almost falsetto choruses. No one's perfect though, and this band manages to pull off one hella intense release. Yeah. (CW)
(Theologian Recs., POB 1070, Hermosa Beach, CA 90254)



NO-TALENTS - "What's In Your Bag?" EP

Everyone's favorite boy-girl-boy-girl punk rock quartet prove their worth once again. The NO-TALENTS are not only capable of making the French language sound tough and commanding (as on "Quelle Crise Betsy", the epic b-side), but make it painfully clear how lame, predictable and devoid of style most other bands are in comparison. "I'm Not a Fucker" is the new soundtrack by which you will live your life - "100% No Talent" your new motto. If you have but one band to obsessively devote your purchasing power to, let it be the NO-TALENTS. (JH)
(Broken Rekids, P.O. Box 460402, San Francisco, CA 94146-0402)

ONE WAY SYSTEM - "Search Your Soul" EP

I threw this on expecting the worst from these long time UK punkers, but shit howdy, was I wrong. This is quite possibly some of this band's best material. Four songs of mid-tempo to fast punk, with slick but far from wanky guitar leads, that's catchy and powerful. Come to think of it, OXYMORON should be paying these guys royalties. (RM)
(Mass Productions, BP 287, 35005 Rennes Cedex, Breizh, FRANCE)

MUSIC REVIEWS

PREPARATION H/HELLKRUSHER - split EP

This is an EP that has Cincinnati's PREPARATION H splitting time with Newcastle's HELLKRUSHER, and the result is a cool record sleeve, in addition to some consistently good old fashioned grind. HELLKRUSHER has some interesting guitar work that seemed more informed by oi music at times than say thrash or metal. I did say at times, so don't get the wrong idea. Coming to your town soon with DYSTOPIA and NOOTHGRUSH (just kidding... but maybe?) (JV)
(Wicked Witch, PO BOX 3835, 1001 AD Amsterdam, THE NETHERLANDS)

PEACEFUL MEADOWS/STINK - 2x45

Two decent bands that will inevitably get lost in the pop punk shuffle. PEACE MEADOWS have a uptempo melodic pop punk/hardcore sound ala GOOD RIDDANCE. STINK is slower and not quite as HÜSKER DÜ as previous releases, but still have traces of them mixed with modern day pop punk. A good, but not mandatory, release. (RL)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

PINK FLAMINGOS - "Crippled Silence" CD

The essential discography of this now-defunct German thrash band. The CD contains 34 songs spanning the 5+ years that they existed, and every song is pure fucking thrash. These guys never got the respect they deserved when they were around, but now since it seems fast thrash is the order of the day, maybe they'll get their posthumous props six years after the fact. Up there with GANX, NO COMMENT, and the whole slew of early '90's thrashcore bands that reintroduced this style back into "the scene". Get this or your kicked out of hardcore forever, dude. (MW)
(Thought Crime, c/o Jens Walter, Petersburger Strasse 68, 10 249 Berlin, GERMANY)

PINK KROSS - "Tension Toy" EP

This band hails from Scotland and play midpaced punk. The vocals are sung by a girl with a mean voice which is its saving grace. (TG)
(Sweet Pea Records, 2144 W Farragut Ave, Chicago, IL 60625)

PISTON - "Dyke Fight Tonight!" EP

What is this bar rock? I don't care if the CRUCIFIX guy is in the band, those credentials need to be updated. This sounds like all that BIMBO TOOLSHED type stuff. Neither punk nor metal, but a monster in between. Rawk. (GS)
(Evil Eye Records, PO Box 640264, San Francisco, CA 94164)

PRESSURE POINT - "Youth On The Streets" CD

Let's see. "Sacto Oi Army". Hmmm...(insert dreamy background music here) "I got shit drunk the first time I ever stayed in Sacramento and ended up being unwillingly groped by this huge Latina at some bar, coming close to duking it out with an ex-con, who was really short but not quite a midget and, finally, wandering the streets with a sixer of Bud at 4 A.M. Luckily, I found my way back to where I was staying... boy those where the days..."(more dreamy music). Huh what? Oh yeah, record reviews. Uh, I suppose since I was listening to this CD when my mind started to wander, that means this release isn't all that kick ass. Not terrible, but the attempts to be the SWINGIN UTTERS, MADBALL, RANCID and the LAST RESORT are all too obvious. (RM)
(GMM, PO Box 15234, Atlanta, GA 30333)

PSYCHOLDELICS/VAYNES - split EP

What the fuck is going on here? I think I love the PSYCHODELICS, but I might hate them. High speed punk with chaos and some of the worst four track recordings you'll ever hear. The cover of "Ballroom Blitz" is amazing. At times, I swear that they're all playing different songs. This is the kind of insanity that collector nerds will be talking about in ten years. The VAYNES kinda have a MAN'S RUIN meets ANTISEEN thing going on. This is a pretty crazy record. (LH)
($4: Josh Halker, PO Box 9021, Peoria, IL 61612-9021)

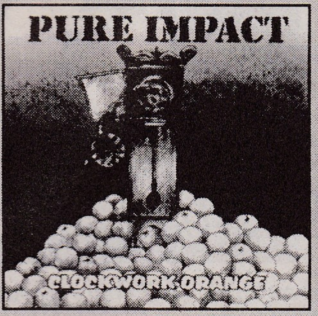
PUBLIC TOYS - "Safety Pins On Television" EP

Traditional punk rock much like you'd expect from these German long-timers. Obviously influenced by late '70s and early '80s British punk rock, they almost sound like a German COCKSPARRER at times. Four tracks, a couple of which just aren't that great. However, the title track is a total groover about the mass media's pimping of punk rock. (KK)
(Dirty Faces, Universitätsstraße 16, 44789 Bochum, GERMANY)

PUNG - "State Of the Youth" 6"

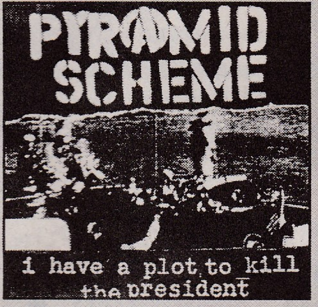
This 6" is straight out classy. PUNG bring you fast paced punk not unlike early F.Y.P. on speed. A hands- down winner, and that is without the added bonus of packaging that is a parody/homage to fellow Floridan's AS-SUCK. (JF)
($3ppd: No Idea Records, PO Box 14636, Gainesville, FL 32604-4636)

MUSIC REVIEWS



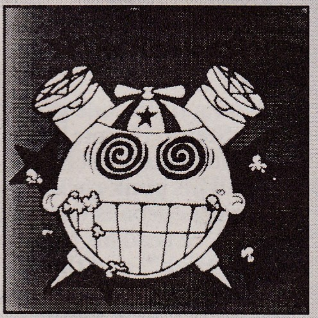
PURE IMPACT - "Clockwork Orange" EP

Pretty average stuff here from this German (?) outfit utilizing the whole "clockwork skinhead" thing. Like a ga-jillion oi bands out there, doing a poor imitation of '90s bands who do a poor imitation of THE OPPRESSED and COMBAT 84. Lyrics were in both English and German (one song even had a hint of a Cockney accent....lame!). They sing about a wide range of topics. Everything from violence to the importance of "being oi!" In the song "Unite" they sing about how at one time skins and punks were divided, and now they are one. While it is good that they are openly anti-Nazi, like too many '90s oi bands, it doesn't talk about what they're uniting for. Bands shouldn't put themselves out there without backing up what they say. And by the way, stop taking everything George Marshall writes as the word. It's not a bible, it's just a book. (JB)
(Pure Impact, Postfach 1113, 47907 Tonisvorst, GERMANY)



PYRAMID SCHEME - "I Have A Plot To Kill The President" EP

Let me ask you something, do a bunch of kids from middle to upper middle class homes in a somewhat secluded neighborhood barking lyrics over post-SLAYER guitar riffs seem very punk to you? Me either, which is why I love this record! I can't say whether these guys are from good homes or not, but I can say that they play MINOR THREAT-style music with TEENGENERATE-style production. The lyrics are very political and ironic at the same time. Spend some of that allowance money on actual punk music for a change, thanks. (JV)
(Nine Volt Labs, PO BOX 163, Springboard, OH 45066)

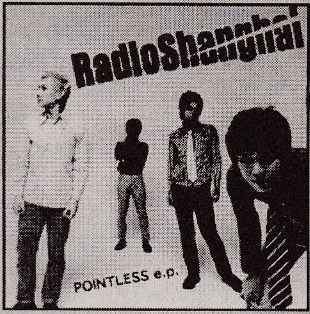


THE RABIES - "I Want Me Back" EP

The a-side of this record is fast, hi-energy, melodic stop-on-a-dime punk rock. The b-side has two ska tracks. I had to check to make sure it wasn't a split EP. So, if the ska punk thing floats your boat, this is an essential purchase. Otherwise..... (MM)
(Dill Records, PO Box 347388, San Francisco, CA 94134)

ROSWELLS - "Rock N Roll UFO" EP

Melodic hardcore/pop punk with vocals by a guy who can't sing. I wish I could say more, but listening to this CD was akin to drinking warm Bud. (JF)
(Amp Records, 92 Kenilworth Ave, S Hamilton, Ontario, L8K 2S9, CANADA)



RADIO SHANGHAI - "Pointless" EP

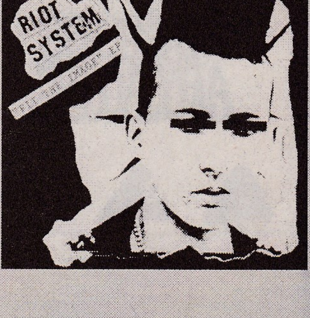
This is another example why Japan rules at this point, this could be BUZZCOCKS or the QUICK. Cool pop punk, I just wish the singer wouldn't sing like Ric Ocasek, I always hated the CARS. It's 1980 here, down to the clothes, design and everything. Totally.(EC)
(Answer Records, Hase Bld No. 2b1, 5-49, Osu3, Naka-ku, Nagoya City, Aichi 460, JAPAN)

RAIN ON THE PARADE - "Body Bag" CD

This contains the "Body Bag" EP that came out a couple of years ago on Contention Records, plus it's got four extra songs. If you're not "in the know", ROTP is a big contributor to the East Coast straight edge movement that has been bringing hardcore back into the scene. Along with FLOORPUNCH, TEN YARD FIGHT, ATARI, etc, this CD is full throttle youth crew straight edge hardcore, which by the way, ROTP has the uncanny knack of doing so fucking well. (MW)
(Soulforce Records, M.L.P, Apartado de Correos n 18.199, 28080 Madrid, SPAIN)

RESINEATORS - CD

Thank you, thank you, thank you. The RESINEATORS finally have a record, and I finally have one in my hands. They are one of the best bands in San Francisco, and it's about time the world was made aware of them. Features David Nudelman, formerly of THREE STONED MEN, and Anthony Bedard of ICKY BOYFRIENDS. It combines surf guitar with punk drums and dual vocals. The songs are fantastic. "Max Coin", "Steak Subscription", "Ouch, I Agree", tribute to Purple Onion's Tom Guido "Microphones Are Not Provided", and cover of fellow SF musician Greg Khin's "Break Up Song". This record is the reason why I still love rock and roll. (CK)
(Past It Records, 2235 Market Street, San Francisco, CA 94114)



RIOT SYSTEM - "Fit The Image" EP

Sounds like this could of came straight out of Sweden in 1984. Fast, simple, raw, underproduced hardcore that laid the foundation of bands for years to come. Except this band is current and they are from Australia. Go figure! Oh yeah, and this rocks. (RC)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)

RIPPING OFF SOCIETY/DICK SUCKING LIPS - split LP

RIPPING OFF SOCIETY is a young Canadian punk band who rock out pretty well with some tuneful pop-punk. Three of four members of South Carolina's DICK SUCKING LIPS are female, including the singer. It's predictably screamy, raw, by-the-numbers punk rock, dude. (MC)
(Mensual Records, PO Box 394, Hudson, NH 03051)

MUSIC REVIEWS

SCALLYWAGON - "Hopscotch" CD

SCALLYWAGON play pop punk reminiscent of PLOW or WESTON. Nothing great or threatening, just solidly played, slightly sappy punk. (JF)
($7ppd: White House Records, 830 Baylor Wissman Rd, Lanesville, IN 47136)

SCARED OF CHAKA - "How To Lose" 10"

There's no one like this band, you know, they are so completely original. The title song on this ten inch is really stunning, it's like MISSION OF BURMA's "Revolver," and then the rest of the record is completely energetic punk rock. I guess if you can cry *and* thrash on the same record, that's good. Maybe I'm just in that kind of mood. (GS)
(Seven-O-Two Records, PO Box 204, Reno, NV 89504)

THE SCUZZ - "Liability" EP

I'm not into the long, somewhat metal-influenced intros that nearly every song opens with. Once each song finally takes off, you get assaulted with the hate-filled hardcore that the Midwest has long been capable of churning out. The lyrics are something else, whether addressing the lack of bladder control they expect to have in their elder years or explaining to the listener "I don't drink beer just for the taste of it, I drink beer to get fucking wasted." (TH)
(Asinine Records, 6884 182nd St, Chippewa Falls, WI 54729)

SECTOR SEVEN - "Comfort Zone" CD

The members of SECTOR SEVEN appear to be sponsored by skate and snowboard companies and the melodic hardcore they play might be found on videos those companies put out. However, SECTOR SEVEN's tunes aren't 100% what one might generally expect from the description I just offered. The music has a lot of punch, borrowing more from GOOD RIDDANCE then LAGWAGON. (TH)
(United Records, Beechbank Cres, Unit 71, London, Ontario, N6E 2P1, CANADA)

SENSELESS APOCALYPSE - "13 Tracks" EP

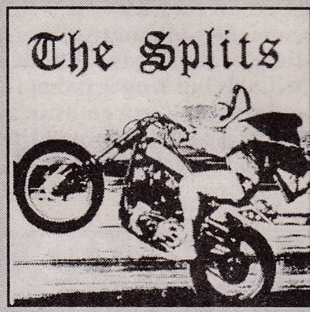
Lightning fast blurrcore from Japan. Does a crazed wall of noise made up of screeching guitars,and even harsher vocals sound like your cup of tea? Then buy it, dammit! (RC)
($5ppd: Blurred Records, 482-1 Naka, Kambara, Ihara, Shizuoka 421-32, JAPAN)

THE SPLINTERS - "Is That You?" EP

The first song is downright boring, there's nothing punk about it, except maybe for the vocals. It reminds me of the MARTIN CIRCUS. "Prozac Stomp" is more of a demented surf song and makes it on a crazy level. (EC)
(Wiped Out Records, 72 Rue E. Grangeat, Chambery 73000, FRANCE)

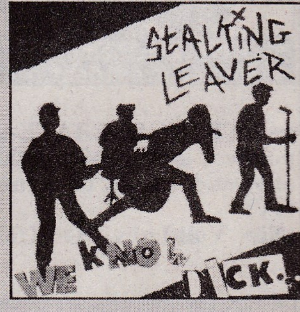
SKABS - "The Greatest Hits - A Collection Of Timeless Classics" EP

What the hell is this? I've never heard this band before, but this is the most absurdly refreshing thing I've heard in months. Total peace punk types with female vocals and new wave keyboards. Sometimes it sounds like ACTION PACT and other times it's like RUBELLA BALLET. There is nothing like this that I can think of. Totally insane fun. I mean, peace punk into Mr. Bean? COME ON!!! GIVE ME A BREAK!!! (LH)
(WACP Records, 12 Wayatt Circle, Somerville, MA 02143)



THE SPLITS - "Iron City" EP

Man you know you're in trouble when the sample you use on your record, in this case a "Three Stooges" outtake, is cooler than the actual music. These guys sound so much like RANCID on that bands first LP, right down to Lint's slurred vocal style, that I was embarrassed for them while listening to the four songs here. The press release (a national tour in support of your debut EP!?) didn't help either. (RM)
(Bad JuJu Records, 3853 Willow Ave #3, Pittsburgh, PA 15234)



STALKING LEAVER/ DEGENERATES - split EP

Good old fashioned punk ala VIOLENT SOCIETY or the QUINCY PUNKS. STALKING LEAVER have a more English sound, while the DEGENERATES have a more thrashy sound. I bet they get a lot of mohawks at their shows. (JF)
(Roachender Records, 91 Simmons St #2, Providence, RI 02909)

STEWART HOME - "Comes In Your Face" CD

Jeez, all this genetic power squirming inside one greasy sausage casing! If you've never read any Stewart Home books, then I guess you should if you like any kind of punk rock at all, and then throw this CD compilation of all his punk rock toss-offs into the player as you scoop yer mum's eyeballs out onto yer toast, right? Jam with that? Spunk? I've read his treatise on punk aesthetics ("Cranked Up Really High") and thought is was pretty entertaining, and it turns out he's got some music in his genetic makeup as well. "My Baby's Got Syphilis". "Smash the Individual". "Necrophile". Yup. The songs have the expected English wit and the music is the sort of basic punk that's made a "comeback" in the last few years (Yeah! 500 sold! Yeeeaaaaah!). There's a complete live set of the Finnish band The DOLPHINS who shared a tour with Home in '95. Overall, I think any converted Home fans would get a kick out of hearing the intended soundtrack(?) to his literary perversions. Myself, I'm off to detonate germ bombs in the BART stations ... cause I'm a bored American. (RW)
(Sabotage Editions, BM Senior, London, WC1N 3XX, UK)

MUSIC REVIEWS

SUBURBAN REFUGEE - "Kill, Fight, Destroy!" EP
SR destroys alright, with their grindy frantic HC, metal-inspired '90-style HC-heavy breakdowns, gruff vocals included. Their tribute to Beer City Mike is touching. It's a powerhouse. So buy, listen, kill, fight, destroy. (TJ)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

SUPER BUICK - "Kills Junkies Dead" CD
Named after a heroin cocktail massacree that wiped out a bunch of junkies in Philly, SUPER BUICK proclaim to be "porn-driven, disease infected, crack babies with instruments". Whatever, because this CD sucks with 12-spiritless, overproduced songs that rock my last nerve with gross funky bass twangs, self-righteous lyrics and a singer who obviously loves the sound of his own annoying whine far, far too much. I'd even wager that these guys take off their shirts when they play. Boy, I wish someone would hit these guys up with a hot shot of real Super Buick, and do Philly a favor. Yeah, support Philly music and listen to RANCID VAT, LIMECELL and THE 440's. (DL)
(no address)

SVART SNÖ - "Smock 'N' Roll" LP
From start to finish, this record rocks. Intense, full- on hardcore with powerful, meaty production. This band has been around the block a bit, but I think we may be hearing them at their best on this LP. It invokes similar feelings to any number of Italian, Swedish or Dutch bands from the eighties - just fired-up punk rock music played fast and full-on. The songs are sung in Swedish, but I can tell that they're rad, 'cos I'm reading along with the English translation. Another good one from Prank. (AM)
(Prank Records, PO Box 410892, San Francisco, CA 94141-0892)

SWINDLERS - "First Issue" LP
After a couple of nifty little dirtbag singles, yet another good French punk record. These guys bang it out real primitive, the recording is clear enough to get the feel of their sound and the songs hang together really tuff. I really can't make out too many lyrics, but it seems pretty SUPERCHARGER-esque in intent. Wow. A song is entitled "Tribute To Supercharger". Ok, then. This is pure naive punk at its finest, two chords and a cloud of dust. I'm sure it's waiting for you down at Best Buy, right? You lazy little shits. (RW)
(Dig Records c/o Groovy Eyes, 4, rue St Martin, 35000 Rennes, FRANCE)

TAGADA JONES - "Plus De Bruit" CD
Alright, let's hear it for some mid-80's style cross over from France. In memory of all those tough-ass mid- tempo punk bands that created "the mosh part." TAGADA JONES are so hot, they didn't even have to grow out their hair, like DRI, to harvest that bit of metal that beefs up their punk sound. (TJ)
(Barket's Record c/o Les Enrages, B.P. 6031, 35060 Rennes Cedex, FRANCE)

THE TEMPLARS - "Dans Les Catacombs Du Studio de L'acre 1993-1995" LP
This is one of the most important records issued this decade for skinheads and bootboys. This Vulture Rock LP includes already legendary streetpunk songs from the TEMPLARS "Powerfist" single, the "Super Yobs Vol. 1" LP and compilations on CD format. This band has taken the oi sound of New York and New Jersey and shown the whole world that the WRETCHED ONES, OXBLOOD and NIBLICK HENBANE were not alone when they forged this Northeastern street rock style. Get out there and locate this record at once! (BR)
(Vulture Rock Records, PO Box 40104, Alburqueque, NM 87196)

TEXAS CLOCKTOWER ORCHESTRA - "Santa's Last Stop" CD
Ten punchy blasts of melodic punk and hardcore. In some ways like a raw NOFX, with nice vocals that almost bring to mind a young SUPERCHUNK. Mostly songs about school, booze and other middle American teen pastimes. (LH)
($9: Brad Rosmussen, 515 Riverway, Menasha, WI 54952)

THE THREATS - "Wasted" LP
Word. This is a reissue of both the "Go To Hell" EP and the "Politicians and Ministers" 12" this band put out back in '82. I can't believe these guys weren't a household name, because they fuckin rocked. As good or better than G.B.H., the EXPLOITED or EJECTED, that's for sure. Hell, the songs "Go To Hell" and "Politicians and Ministers" alone, both classic singalong tunes that are right up there with anything BLITZ ever did, make this nine song release worth having. (RM)
(Get Back Records, Piazza Maltoni, 50065 Pontassieve, Firenze, ITALY)

TILT - "Collect 'Em All" CD
New CD from these guys, who've been around for how long? Ten, twenty years, I forget sometimes.... Though, to be completely honest, I've lost track of their discography some time back, but I don't quite remember them being so.... eh, BAD RELIGIONish. In other words, there's lotsa multi-syllabic lyrics being spewed out, fast power chording and a vocal style that's very reminiscent of a certain Ivy League PhD punk rock singer. Now, that's not necessarily a bad thing, as a matter of fact, I can say that most of the tunes rock mightily and more than a few are real good. Furthermore, the singing throughout is more than outstanding with Cinder sounding like a cross between a young Penelope Houston and the aforementioned PhD fuck. Good meat 'n' potatoes punk from guys (and a gal) who *have been around*! (JY)
(Fat Records, PO Box 193650, San Francisco, CA 94119)

TIMESCAPE ZERO - Total War CD
This is toughguy hardcore from Miami, Florida. It's super thick slowed down NYHC, that wouldn't be out of place on the old "Where The Wild Things Are" compilation. There is an odd religious slant to their song titles and lyrics. But the undertow of bitter hatred is way too strong for this to be a concern. (RC)
($10ppd: X-Ray Records, PO Box 56-5744, Miami, FL 33256-5744)

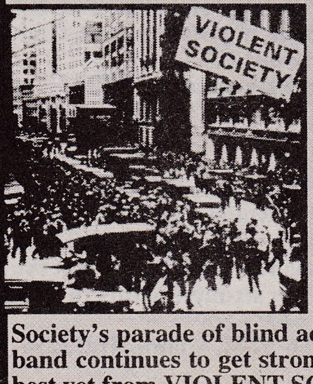
MUSIC REVIEWS

TRIP 6 - "Back With A Vengence" CD
TRIP 6 was my favorite band from the "NYHC. - the Way It Is" comp., so I am enjoying the hell out of this. Street level hardcore back before baggy pants and wallet chains. Rough. (TG)
(Grand Theft Audio, 501 W Glenoaks Bld. Ste. 313, Glendale, CA 91202)

UNHOLY GRAVE/INGRAVESCENT TORTURE - split EP
What more is there to say about UNHOLY GRAVE that hasn't been said. Insane grindcore with the craziest vocals I've ever heard. I'm so pissed cuz I missed them when SPAZZ was in Nagoya. I will eternally kick myself in the ass. I.T. pull out some low-fi grindcore that has some vocals that remind me of SLAVESTATE. (MW)
(Ingravescent Torture, 403 22nd St W, Box 48, Saskatoon, SK, 57M 5T3, CANADA)

THE USELESS FUCKS/BIPPY - split EP
The USELESS FUCKS remind me of SCREECHING WEASEL in their punkier moments or like they might be on Recess Records. Melodic and spirited, but not super catchy. BIPPY have more power behind them. However, they are pretty fucking stupid, ala early '80s LA punk (see "Jerry Curlan" for reference), but don't really make up for it by being a great band (like the ANGRY SAMOANS do, for instance). Potential here, some flashes of promise (like "Clipboard") but you'd probably be better off spending your hard-earned cash on a couple of Schlitz tall cans. (JN)
(Bippy Records, PO Box 35289, Cleveland, OH 44135)

U.S. IMPOSSIBLES/THE WEIRD LOVEMAKERS - split EP
The WEIRD LOVEMAKERS is one of the best band names ever, it only makes sense that they would be an exceptionally kick-ass band as well. I danced my legs into bloody stumps listening to "Lost My Toy". Fuck, they are so rad. A garage band with soul. It's not a matter of taste, it's a matter of fact: you are a dribbling baffoon if you don't like them. U.S. IMPOSSIBLES aren't any chopped liver b-side, neither. Like the STITCHES, but better. Alley cat in heat vocals, trashy, fun. Get this record now, or kick yourself a year from now when you really want it ,but can't find it. (JN)
(No Theme! 2509 N. Campbell Ave. Box 75, Tucson, AZ 85719)



VIOLENT SOCIETY - "Totally Fucked" EP
Here's some tough-as-nails punk rock from Creep Records out of Westchester, Pennsylvania. This shit starts out fast and hard and just keeps pounding on your head song after song. In "Indivisible", VIOLENT SOCIETY sings, "You're conditioned to a life of nationalistic pride. Liberty and justice, you bought into the lie... Society's parade of blind acceptance, patriotism's sold." This band continues to get stronger with every release. This is the best yet from VIOLENT SOCIETY. Buy it! (BR)
(Creep Recs, #220, 252 E. Market St., Westchester, PA 19381)

THE VALENTINES - "I Don't Wanna Go All The Way With You/Shut Up Boy"
Kitten, Mandy and Ellen debut with a great double a-side single of raw bubblegum punk. (MC)
(Trickshot Records, 815 Rosedale Ave #1, Wilmington, DE 19809)

WHIPPERSNAPPER - "America's Favorite Pastime" CD
LAG WAGON/DIGGER type of pop punk band from Texas with octaves and vocal hooks a plenty. Sure they sound like another Fat/Hopeless band, but they do it well and they cover the POGUES "Tuesday Morning", so I'm really impressed. Kids for instant cool points always throw in a BILLY BRAGG or POGUES cover. It's works every fucking time. Anyway, a pop punk disc well worth checking out. (RL)
(Lobster Records, PO Box 1473, Santa Barbara, CA 93102)

THE WIVES - "Ripped" CD
CBGB's release, their first with angsty NY power trio, the WIVES. Not suprising is how this release heavily compares to the LUNACHICKS (minus the glam), since Theo of the LUNACHICKS has often credited the singer of the now-defunct DA WILLIES and the WIVES as a major vocal influence. Producer Genya Ravan of DEAD BOYS', "Young, Loud and Snotty" LP fame unfortunately does the same fucked-up production job on the WIVES. This CD suffers from being drum/vocal-high when all it really craves is some good ol' dirty guitar to thicken things up, to give this record the umph! it's in dire need of. You'll hear moments on "Fresh Blood", and title track "Ripped", but I think you get a better idea of the bands edge in the last track, where they bust out their theme song live. Bike messengers will be more forgiving, but for the rest of us, better luck next time. (DL)
(CBGB Records, LTD, 315 Bowery, New York, NY 10003)

WIZO - "Kraut & Rüben" CD
This eight song CD is a comp of Fat Mike's fave WIZO songs (many of which were never released in America) which makes me think he doesn't like them too much. I dig this disc, but it'd be better with more songs, more of their French and German songs (Maybe it's the mediocre English lyrics). "Poupée de Cire" and "Überflüssig" are standouts here. (HM)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3690)

WORTHLESS/S.O.V. - split EP
Rough and raw punk rock - it's been done thousands of times, but we're still picking up new records, eh?! WORTHLESS lean more to the oi side of the spectrum, catchy and upbeat with dual snotty vocals, lots of choruses. S.O.V. (no explanation for the initials) keep it straightforward - less polished, same energy. Good stuff! (TM)
(New Jack Records, 79 Deerfield Rd., East Brunswick, NJ 08816)

W.O.R.M. - "Jugglin' With Poo" CD EP
The cover features the rather disturbing image of childhood favorite Winnie the Pooh doing clown tricks with turds... that's ruined something for me, that has. Anyway, this four track disc indicates that W.O.R.M. are intent on following in the footsteps of Britpoppunk acts like GOOBER PATROL, and more power to 'em... However, I'm wondering if the song "Another Boring Punk Pop Band" isn't a little close for comfort... (AM)
(S.I.D. Records, 71 South Crescent, Duckmanton, Chesterfield, Derbyshire, S44 5EQ, UK)

MUSIC REVIEWS

THE WRISTROCKETS - "Broken Records" EP

I never heard the WRISTROCKETS before. They are like the DAMNED on crank. It's really fast and nutty, three good songs and then a cover of a stupid CARS song that was dumb to begin with. I hate covers in general, and I hate the CARS (and the seventies, for that matter). "Gone Radioactive" is fun and funny. (GS)

(Trickshot Records, 815 Rosedale Ave #1, Wilmington, DE, 19809)

DIE WUT - "Flucht" EP

I'm not sure if this is a reissue of this German band's first and only EP or something completely new, regardless this is fuckin' cool. Really snotty '77 punk, with bits of pub rock and oi toughness, that was recorded back in 1982 or thereabouts. It's all in German, so I don't know what the fuck they're saying. Anyhow, seek this one out. (RM)

(Anomie Records, Feldsieper Strasse 13, 44 809 Bochum, GERMANY)

Y - "Ali Bomaye" LP

Guess you'd have to see the documentary 'When We Were Kings' to understand that title! Do it though - great viewing. It says "Full Contact" on the cover - couldn't be more appropriate. It's a blistering onslaught of German '90s thrash - never slow, but these guys seem bored with merely being fast - embellishing everything with flourishes, little drum rolls, guitar wanderings and so forth. Awesome stuff - "Bomaye", indeed! (TM)

(Thought Crime/Anomie, Jens Walter, Petersburger Str. 68, 10249 Berlin, GERMANY)

YOUNG LOSERS - "Striking Out" EP

Well, the fix is in if you've got Trey from DISTRACTORS yelling for ya'll like this Texas band does. It's another great pre-scratched punk 45 with just really drop-dead dumb (funny) lyrics and catchiness out the wazoo. Another situation of a band that is "lo-fi" 'cause they probably can't afford fancy-pants digital delay on the drums, and you can bet some lunkheads will dismiss them as "garage", because they don't play 100 mph. Well, fuck it. It's the '90s, and these guys are punk rock for now, American style. Their self-released 45 is great too, buy that one while you're out and about. (RW)

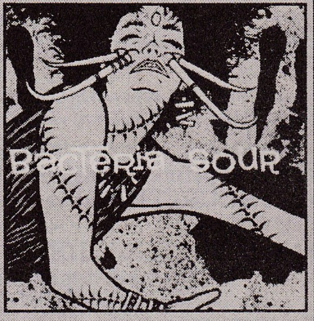
(Rip-Off, 581 Maple Ave, San Bruno, CA 94066)

YER HIGHNESS - CD

A very heavy band in a hardcore and drag-punk combination. A fast, driving melody with a very gruff singer and a few guitar solos thrown in for good measure. A little too intense for me. I have an inkling that they're straight edge, but there is no concrete evidence. (CK)

(Yer Highness, PO Box 520431, Salt Lake City, UT 84152-0431)

V/A - "Bacteria Sour: Catalog Vol 2" 2xEP



Holy cow!!! The first EP of this set is all alternate versions or unreleased tracks from IN MY EYES (Boston), STOMPEDE (Tokyo), DEVOID OF FAITH (Albany, New York), ROSWELL PROJECT (San Diego), DESTATION (Portland) and OAC (Tokyo). I totally love every song, with the exception of maybe OAC. The second EP is all SEPTIC DEATH covers by DEVOID OF FAITH (semi-decent cover of "Thaw"), INTEGRITY (great fairly straight forward cover of "Change" from one of the best hardcore compilations of all time, Pusmort's "Cleanse The Bacteria" LP), DETESTATION (awesome version of "Eye Missing") and CAVITY (their cover of "Demon" from S.D.'s "Kichigai" 7" is completely unlike S.D.'s original!!!, which scores massive bonus points for creativity) plus there's what I believe to be... an unreleased live SEPTIC DEATH song ("I Hate My School") from 1982 and their cover of SSD/MINOR THREAT ("Glue/ Out Of Step") from the "Burial" 7" from 1986. And unfortunately, according to Timojhen, this is already out of print, but if you want you can write to Pushead and bug him to find out how to get one. I'd like to know, too, seeing as how I'm in the fan club and haven't recieved a newsletter in months and months, or so much as a post-it note about this release, so... (PB)

(Bacteria Sour, PO Box 422986, San Francisco, CA 94142)

V/A - "Battle For The Airwaves Vol. 1" EP

Radio Records from picturesque Sonoma, California has a new punk/oi compilation of northern and southern bands for you. The "A" side features the WORKIN' STIFFS doing their great song "Bootstraps" as well as Johnny's (Radio Records) band, the BODIES, doing the song "Radio". Side two has one of California's top oi bands BOVVER WONDERLAND performing "Drink On, Right On". Excellent! Lastly BLADDER BLADDER BLADDER plays "Designated Drinking Driver" with a bit of a FRANKIE FLAME feel to it. You already know and love the WORKIN' STIFFS and BOVVER WONDERLAND. Keep a keen eye on the BODIES - you're going to be hearing more from these punks! (BR)

(Radio Records, PO Box 1452, Sonoma, CA 95476)

V/A - "Bay Area, Checking In With The World" CD

This compilation assembles some of the best bands from all four corners of the San Francisco Bay Area. Some bands fare better than others here, and I don't think it comes as any surprise that SPAZZ and UNITED BLOOD offer the best cuts. Though I have to admit that the WORKING STIFFS, CURBSIDE and BAR FEEDERS (a favorite of animal activists everywhere) are very impressive as well. In the end, one has to conclude that punk is alive and well in the Bay Area, despite the absence of such bands as CYPHER IN THE SNOW, CRIMINALS, AMERICAN STEEL and FANG (hey, OPPRESSED LOGIC makes an appearance...). Stop wasting your money trying to look like Sid Vicious, and buy a CD that contains bands produced by Andy Ernst.(?) Never mind... (JV)

(Cold Front, PO Box 8345, Berkeley, CA 94707)

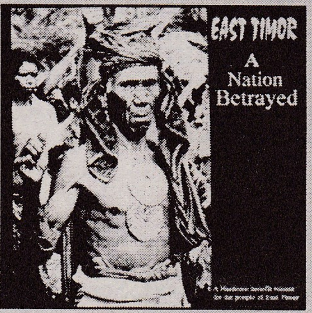
MUSIC REVIEWS

V/A - "Better Scene Than Heard" CD

This is an overview of sorts of the current NY and New Jersey oi and/or street punk scenes. Most of the bands on this twenty-four song compilation have either an old NY hardcore or Riot City Records sound, with a couple of the bands playing poppier CHELSEA or LURKERS-type punk. Lots of "oi's" and talk of "skinheads ruling the streets" in the lyrics. The best cuts appear courtesy of HEIDNIK STEW (full on skincore), the RECRUITED (tough and catchy in an OPPRESSED sort of way), HUDSON FALCONS (a less pissed-off DEFIANCE) and ABALIENATION (if SLAYER were from NY). In the inexcusably bad department, we have CHEW PAMELA's weak attempt at being NO DOUBT or a pop-ska version of the DEVIATORS, as well as the fake cockney accent adopted by the singer of the TRUENTS at the end of their live recorded song. Can anyone out their say "kook"? Other than those two low points, this is pretty solid through and through. (RM)
(Trailer Park Records, PO Box 1063, Lodi, NJ 07644)

V/A - "Bllleeeeaaauuurrrrgghhh! A Music War" EP

You thought there'd never be another, but here it is, with more bands (and songs) than ever before - 73 (and 84) in fact. According to this, "Bllleeeeaaauuurrrrgghhh!" Vol. 1 had 41 bands, while "Son Of Bllleeeeaaauuurrrrgghhh!" had 52. I just wanted to write that a lot. Funnily enough, I'm not going to give you track by track descriptions. Man, radio people must love these things. There's a 1000mph side and a 2000mph side, but I swear, some of those bands are struggling to reach 1500mph. It's a scam I tell ya. Anyway, there's tracks on here by such hardcore stalwarts as FINAL CONFLICT, NOOTHGRUSH, CHARLES BRONSON, BROTHER INFERIOR, DEVOID OF FAITH, NO LESS, and DESPISE YOU, as well as wimpy-ass bands like PALATKA and YOUR MOTHER and the hilariously named SWISS ARMY BLANKET. A lot of you might be feeling bored and jaded by the whole power violence thing right about now, but hey, a few seconds of 73 bands beats a whole record by almost any one band in my book. If your band can't deliver the goods in a minute or less, you need to get back to practice, my friend. (AM)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)



V/A - "East Timor, A Nation Betrayed" EP

This release is much more than a compilation of political bands barking out subjective opinions about issues that seem to get blurred by the intensity of the music. Accompanying the record is what amounts to an information packet, with articles, contacts so that you can get involved with the struggle, and a postcard addressed to the United Nations (hopefully you can muster the energy to at least buy a stamp...you are punk, aren't you?). "All proceeds from the sale of this record will go towards working for a free and independent East Timor." Some of the bands donating their time and music are HEADS KICK OFF, FORWARD DEFENSE, COACH, UNDERTONE, and JAMES BROOKS. Let's show the world that punk has come further than Jello chanting "Pol Pot" at the end of every live performance of "Holiday in Cambodia", while people were (and are) being massacred someplace other than where the New York Times says they are! (JV)
($6ppd: D.I.Y. Mailorder, PO BOX 126, Oaklands PK, South AUSTRALIA 5046)

V/A - "Desintegons Les Integristes" 2xEP

French compilation of nine bands doing the punk thing; eight if you discount the BLACK SABBATH cover that MUSH does. Pretty good stuff here. PERFECT COUSINS do a catchy late seventies, new wave sounding thing. TABASKO do a nifty GAUNT sounding song. Overall, I liked this record. (CW)
(no address)

V/A "The Check's In The Mail" CD

A comp of the Rocco label singles. An excellent collection of the strong Chicago pop punk scene featuring 88 FINGERS LOUIE, MUSHUGANAS, OBLIVION, and on and on. No WALKER though. A great comp, anyway, with 32 tracks in all. (RL)
(Choke, PO Box 4694, Chicago, IL 60680)

V/A - "Farewell To The Roxy" CD

Live recordings of various UK bands recorded back in '78 which supposedly signified the end of this infamous venue or *something?* The weird thing is that the Roxy went on for a year after the shows recorded here. Maybe they were premature? Lotsa obscuro British bands with the most prominent being the BEARS and the UK SUBS (you're gonna have to ask Nicky about this one). This record basically sounds like all the bands that weren't picked to be on the "Streets" compilation: so-so old school UK standouts include the art-punk of BLITZ (no not that one..), the poppy RED LIGHTS and the JAMish XL5. Other bands include the CRABS, OPEN SORE, the STREETS, etc. etc. ad nauseum. A somewhat bizarre (if not stellar) historical artifact this. (JY)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

V/A - "HC Scene #2" CD

This CD of Brazilian bands comes with a 'zine of the same name. 33 bands and surely something for everyone, especially if you are into melodic hardcore. The best of that genre was AUSTRALOPITHECUS FAMINTOS whose upbeat song challenges homophobia. AGE OF QUARREL and ZENICODEMUS offer up some fast paced hardcore with plenty of metal licks. Other standouts included STRAIGHT HATE, NOCAO DE NADA, HARD MONEY, and NO DEAL. (TH)
(Caixa Postal 990, Londrina Parana, 86001-970 BRAZIL)

V/A - "Killed By Death Vol 22" LP

Yep, the scumcomps keep coming fast and furious. This volume is more in keeping with the traditional KBD's, the anesthetics here are closer to the older volumes than the newer Euro-core ones. But then again, there's only two US bands here with the lion's share being European and elsewhere. Good euro-weirdo shit from LIKET LIVET (a comp cut) and LARSEN, cool old Japanese punk from TSEMATSU MAGOTOSHI ('78). Even some pre-NENA stuff from the STRIPES which sounds like a grittier BLONDIE. The goofy, mid-tempo English accented US band is represented here by the CLAP. Also cool lo-fi UK punk from the SCABS, and the standout clunky, obscuro cut is represented by the SWINDLED. Also, lotsa bands like REPULSIVE ALIEN, SOZZ, VORWARTS, COMMERCIALS, even the LAST WORDS (not a hard record to find, relatively speaking) who do more traditional punk/hardcore, of which I don't find as interesting. All in all, an ambitious KBD and one of the better ones even if again, it looks like its harder and harder to find killer obscure shit. (JY)
(no address)

MUSIC REVIEWS

V/A - "Killed by Death, Volume 40" LP
This latest in the series contains a generous sampling of punk rock, much released between 1977 and 1983, and most of it so obscure as to cause collectors to pull their spiky hair out. Highlights include SKAMS (Sweden's "Sodortull" is cool, primitive three-chord punk), WILD YOUTH (the South African band's "Radio Youth" rates as one of the best indie-music protest songs), two songs by FORT & GAELI (spare, powerful Norwegian punk, one of the best bands here) and TOLLWUT ("Seuchen" is a nice, catchy bit of girl vocal protest from Germany). A mixed bag, but completists won't care. (SS)
(no address)

V/A - "Killed By Death Vol. 41" LP
Vintage Punk Rock ('78-'83) from all over the world, best cuts by LULLABIES (punk rock), ELECTRIC DEADS (hardcore) and well-known STALIN who sound very PUBLIC IMAGE LTD., and to my surprise SKIANTOS, a totally demented but at the same time influential band from Italy. (EC)
(no address)

V/A - "Larsen Fanzine #13" EP
The SPLINTERS, Thee COYOTEMEN, the HERMITS, the WAISTCOATS, the STUPID BABOONS and the ROADRUNNERS each contribute an OK (if not earth-shaking) song, all in the general vicinity of beat and garage. Pleasant for what it is. (DD)
(Larsen Fanzine, 116 Rue Du Crey, 73230 St. Alban Leysse, FRANCE)

V/A - "New Wave From The Heart" LP
This is a reissue of an old UK compilation. Two cuts each from seven bands including DIKS, VICE SQUAD (not the one you're thinking of), the NEGATIVES, the PRAMS, EYES AT RISK, SUBLIMINAL CUTS and the SQUAD. The new wave in the title is a misnomer as the bands all play rudimentary punk or power pop. This record is worth seeking out and will grow on you the more you play it. (MM)
(Crash Records/Accident Records UK)

V/A - "Ni Dios Ni Amo" LP
Excellent international comp. Thirteen bands from all over the planet, with some of the bigger names that you're probably already familiar with: STATE OF FEAR, 3-WAY CUM, BATTLE OF DISARM, KINA, etc. etc. Mostly this is real swell, lots of crunchy crust/hardcore, with really only a couple of exceptions. PEACE OF MIND has a killer melodic punk track that only suffers from its terrible production, PIZDA MATERNA do a sorta awkward song, but I'd swear if they weren't from Slovenia that Amy from NAUSEA (NYC) was singing. I could've really done without ANONIME's (from France) folk song. But my favorite two songs on here are at the very end: the SCUFFY DOGS (also from Slovenia) and the KINA (from Italy) come completely outta the blue and both throw complete curve balls. The SCUFFY DOGS sound like an incredible mix of SOCIAL DISTORTION and later SCREECHING WEASEL. And KINA are more into the melodic GARDEN VARIETY/HÜSKER DÜ territory. The consistent stream of consciousness here is very anarchistic and peace punk in nature, but don't expect this compilation to be overflowing with gun-toting Black Metal heavy-metallers. There's a little something here for everyone, no matter what closed-minded label you throw on yourself. (PB)
(Cryptas Records, Cruz V. Luis, Apdo Postal #16-52, CP 02011, Mexico DF, MEXICO)

V/A - "Oi! & Punk Rock Classics Vol V, Oi! The Party" LP
This bootleg compilation has some good cuts such as: FUNERAL DRESS "Army Life", KLAXON "The Kids Today", SHORT 'N' PAINLESS "Keep The World", KOMINTERN SECT "Plus Fort Que Tout" and MANIA "We Don't Need You". Accompanying these interesting tracks are some mediocre bands and a few downright horrible cuts. This compilation is not essential. (BR)
(Street Kids Records)

V/A - "100% Hardcore Punk" 2xCD
This should be retitled "100% British Hardcore Punk". A double disc of UK stuff circa 1980. Dust off the leather with the EXPLOITED stencil for this one. ABRASIVE WHEELS to VARUKERS and back. A couple tunes each on this from many a name Brit hardcore band. Almost a "Punk And Disorderly" compilation on CD. A good intro if you don't know of this great era of punk. (RL)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

V/A - "On The Split" EP
This here is a 7" that came in a fanzine called "Larsen"..... and that be #13.... and that also be out of France......!!! This EP includes the likes of; thee WAISTCOATS, the STUPID BABOONS, the ROADRUNNERS, the SPLINTERS, the COYOTEMEN and the HERMITS....... all of it is under-produced '60s style stuff.... some of it is better than others..... still, nothing to write home about...... blah, blah, blah, blah, blah...... (SW)
(Larsen, 116 Rue Du Crey, 73230 St Alban Leysse, FRANCE)

V/A - "Promotional Use Only" CD
This Aussie punk and hardcore compilation has 18 mostly unknown bands on it. Bands that stood out were the pop punkers CAUSTIC SODA, 99 REASONS WHY and N.S.A. H BLOCK. TOE TO TOE and BUTTNUGGET were pretty good also. (MM)
($14: Intent Records, PO Box 679, Dickson A.C.T. 2602, AUSTRALIA)

V/A - "Punk At 1600" CD
Fourteen punk and pop punk bands representing Cincinnati, Louisville and Southern Indiana. Lots of fun music that sounds as good, if not better, than anything coming out of the big cities these days. Real standouts are the DANGERS, SCALLYWAGON and the DASTARDLYS (who kind of remind me of a really young BLITZ). All pretty solid, though cheap as fuck... (LH)
($5ppd: Whitehouse Records, 830 Baylor Wissman Rd., Lanesville, IN 47136)

V/A - "Punkin'!" CD
Spanish punk comp. Worthless. Couldn't tell one stanky band from the crappy next. So... here's some names: LOS PERROS, PUSSYCATS, LA SECTA, ULTRASONICAS, ATOM RHUMBA. Honestly there's nothing more to it, I'm not leaving anyone out. I've made no oversights of any redeeming scraps of decency. Let them find me and break my middle fingers. (RY)
(Munster Records, Apdo. 18107 - 28080 Madrid, SPAIN)

MUSIC REVIEWS

V/A - "Shock Result" CD

This is a pretty great comp all round. Sixteen Aussie bands and one Taiwanese deliver a fair cross section of punk styles. My favorites were the ever-faithful FRENZAL RHOMB, BODY JAR and 28 DAYS, who were on the melodic DAG NASTY tip, NANCY VANDAL (X- RAY SPEX fans), FUR (kind of like the BREEDERS), BUDD, who had a meaty, HELMET-like sound, and FRONT END LOADER, who were just cool. The low point for me was SUPERHEIST, who reminded me too much of RAGE AGAINST THE MACHINE. Still, something for everyone here. (AM)
(Shock Records, PO Box 22098, San Francisco, CA 94122)

V/A - "Speedowax" EP

A strong pop punk EP from the UK featuring TURTLEHEAD, RAGGITY ANNE, JAYNE DOE and VANILLA POD. I was already a fan of the first two bands and the last two bands are decent. A tour single even. Worth having if you can get it and are a fan of SNUFF/TRAVIS CUT type of stuff. (RL)
(Speedowax, 6-8 New Street, Dudley, West Midlands, DY1 1LP, UK)

V/A - "Swedish HC Comp" CD

Holy Shit! 17 bands, 46 songs! HARASS, DISHONEST, DISMACHINE, RAJOITUS, DISFORNICATE, ABUSE, NOJSBOJS, TOTALITAR, ENS, DEPRYVE, VISIONS, SNIFTER, MEANWHILE, PURGATIVE, KLYSTER, FARCIAL, GREENSCAB and DISKONTO show the rest of the crusties and punks in the world how it is done. This must have taken a while to put together, because most of the recordings are from 1995 - '96! So toss on your bullet belt and get those liberty spikes up to par, because it is time to rock. Disexcellent! (RC)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164-0013, JAPAN)

V/A - "Switzerland Off-Course in 1979" LP

The whole "rare punk reissue" phenomenon has turned into a regular Frankenstein's Monster, leading to dozens of indifferent, mediocre and outright crap bands being foisted on a whole new generation of unsuspecting punk rockers. The three Swiss bands exhumed on "Off-Course in 1979" aren't painfully bad, they also aren't great unheard classics worth drooling over . The SICK are mid-tempo plod-and-chug in a CLASH/S.L.F. mode, MOTHER'S RUIN are a female-fronted outfit that bear a strong resemblance to San Francisco's MUTANTS, and CHAOS are speedy, stiff and generic with the best song title on the LP ("Get Out of My Pocket"). Worth it if you were there at the time, and I'm sure you weren't. The fates that befell all of these band members is another question for another afternoon. (JH)
(Loud, Proud & Punk Records, Hauptstr. 22, 37412 Herzberg, SWITZERLAND)

V/A - "The Oi! Collection" CD

Two UK bands here, A.B.H. and SUBCULTURE, from back in '82. 18 tracks of pretty standard glue-sniffing pogo punk for that time and place. Some cool songs, some mediocre. By no means a manditory buy. (RM)
(Captain Oi Records, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

V/A - "The Cab vs. The Jekylls" EP

Two French retro bands, two songs each, nothing spectacular. The CAB have pretty good pop harmonies in mid-tempo songs if you like that sort of thing; kind of amusing to hear a song called "Piss Off" that sounds so frigging sensitive (sort of like a musical version of emo). The liner notes make a big deal out of this reforming of the JEKYLLS, but I'm not sure many other people were waiting with bated breath for an okay rocker and "un fameux instrumental debride version Sergio Leone sous trip" (which actually sounds more like a rip from Morricone's theme from "City of Violence," which was most certainly NOT a Leone film if that's what he's getting at; sorry but my French is more than rusty and there's no dual language dictionary here). (DD)
(Larsen Recordz, 116 Rue Du Crey, 73230 St. Alban Leysse, FRANCE)

V/A - "The Spirit of '69 - Oi Classics Vol. II" LP

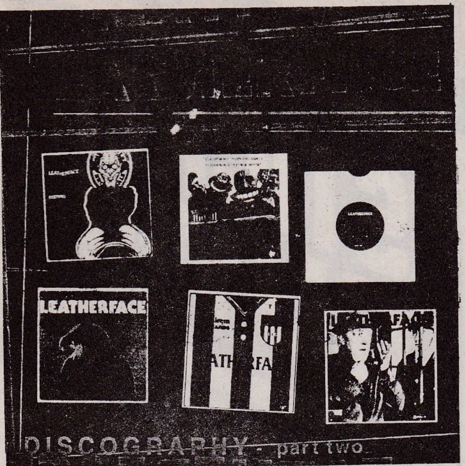
OK, so yer at the mall and you're trying to figure out which oi comp. to pick-up. After all, there are only about 50 million out now. In fact, you went to "Oi!-the Mall" for that very reason. You're probably not gonna find this one there, and not just because it's a limited addition. This one serves ya up a whole heap of sounds that aren't on every other comp. Stuff that's real workin' class. Good selections from ANTI-PASTI, the PRESS, the OPPRESSED and others. Special props to DECIBELLOS for covering "Kaos", which would be pretty lame if it weren't in Espanol, and the EJECTED, which had the stand-out cut, "One of the Boys". (JB)
(Street Kids Records)

V/A - "The Tribute to KAAOS - The Chaos Continues" EP

A tribute to the early/mid '80s Finish political punk band. This double seven inch release has 16 KAAOS covers by 16 different bands most of which are also from Finland. Included are KATASTROFIALUE, RAJOITUS, TURUN TAUTI, CHURCH OF NIHIL, SILMAOSATO, and FORCA MACABRA among many others. The record is fairly consistent throughout and none of the tracks is hindered by bad production. The record includes an interesting KAAOS discography/ band family tree. (MK)
(The End, Iidesranta 16 C 22, 33100 Tampere, FINLAND)

V/A - "Unkle Kunkle's Family Picnic" CD

Nine bands adorn this comp, and most are fortunate enough to have multiple tracks. This comp flows well with similar enough bands, consistent production and decent continuity, but unfortunately, there's no info on any of the bands. Standouts are HAFASST, PUGSLI, BUENO and DICKIE STABONER, with exception to their silly ska song that should've stayed on their "Fire In The Hole" 7". (HM)
($10ppd: Unkle Kunkle Rekords, 1730 S Parkside Dr, Tempe, AZ 85281)



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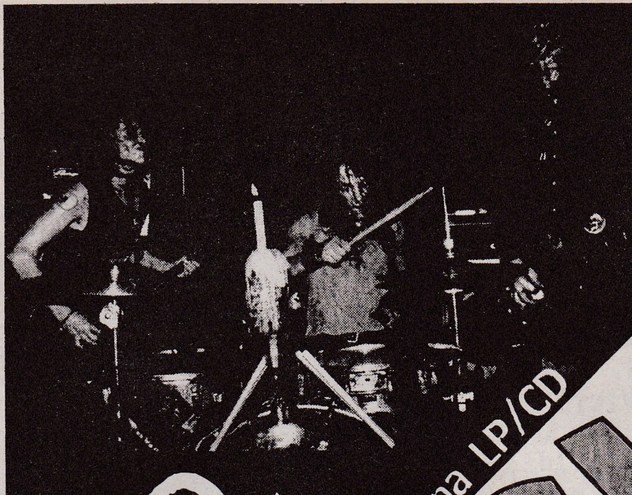

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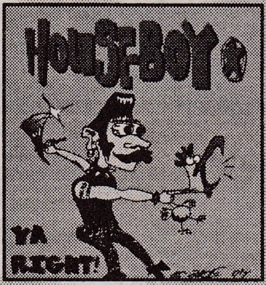

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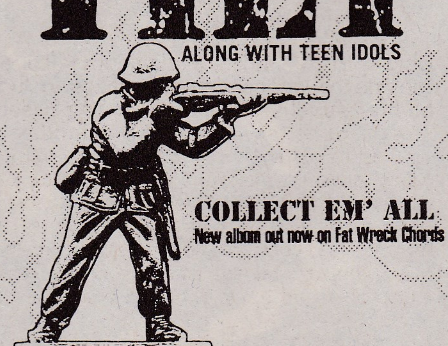

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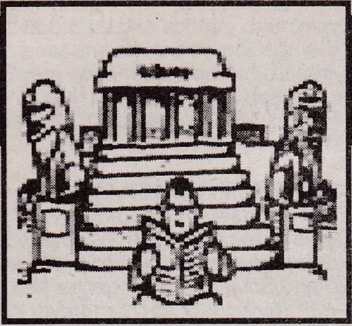


BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (SS) Sean Sullivan, (TT) Travis T, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines, poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Price listed is cover price unless marked as post paid. Thanks a lot, Mikel and Jen.

A BRIEF LOOK AT GOTHS #? / 25¢ or trade
4 1/2 x 5 1/2 - copied - 8 pgs
This is a short comic poking fun at all the Marilyn Mansonites of the world. Nothing special about the drawing or handwriting, and goths are an easy target, but it still gets a laugh. Props for an actual quote from a goth poet, but lose a point for apologizing on the back, "This book didn't turn out as funny as I planned." It was pretty darn funny for a quarter. (BC)
Mike Chominsky / 140 Santa Maria #5 / San Bruno, CA 94006

A.D.I.D.A.S. #10 / $1 ppd
8 1/2 x 5 1/2 - copied - 34 pgs
I like this zine. Maybe it's just Brandon's personality. He's pretty sensible and has a good sense of humor. I just wish he wouldn't bind his zine with rubber bands, it's annoying how they contort the mag while you're trying to read it. Anyways this issue has a review of this year's Slap A Ham festival that went down at Gilman, an explanation of Cargo Record's demise, some tips and how-to's on masturbation and holding off orgasm, a shit load of reviews, a mini-zine about Satan, a rad mini-zine about working at a gas station (my favorite part), a little tirade about people not moving out of your way as you walk down the street, and some other tidbits. A good, upstanding, quality zine, but not quite worth a dollar. (TT)
Brandon / 70 Wellington St Upper / St Catharines, Ont / Canada

ALPHA MEGAZINE #0 / $3
11 x 8 - copied - 50 pgs - Italian
This new zine from Italy leans towards garage style punk. There are interviews with the bands Killer Klown, Screeching Weasel, the Manges, Deh Pills, Blu Bus plus many more, plus a report on the Rumble Fish Festival. There are also lots of new record and zine reviews. This zine seems to have a sense of humor although perhaps too many drawings of cars. (HH)
Rota Andrea / Via Giotto 3 / 24031 Almenno San Salvatore (BG) / Italy

ANOTHER FINE MESS #5 / $6 ppd
8 1/2 x 11 - offset - 82 pgs
This is an intense punk rock'n'roll zine from Belgium. The enthusiasm drips from every page. Tons of reviews and columns, and interviews with The Jack Saints, The Lazy Cowgirls, The Dirtys, The Cellophane Suckers, The Groovie Ghoulies, The Automatics and more. It's just fucking fat! It also comes with an Unholy Swill 7" EP, which I, of course, didn't get, but which has quite a story behind it. You'll have to buy this to find out! (AM)
Dirk B / Schepenhuisstr. 66 / B8510 Rollegem / Belgium

THE ASSASSIN AND THE WHINER #8 / $1
5 1/2 x 8 1/2 - copied - 18 pgs
This is a comic, and while I'm not terribly into comics, I liked this one. Simple, bold drawing, exceptionally effective in the larger panels. The subjects? Alienation, sexuality etc. I'm willing to overlook the Jawbreaker quote. (GF)
PO Box 481051 / Los Angeles, CA 90048

AZMACOURT #3 / $2
5 1/2 x 8 1/2 - copied - 44 pgs
Hold onto your inhalers, it's another issue of the zine that's for and by asthmatics. Includes bad fake poetry, rules transforming baseball sex analogies (eg "3rd base") to football, as well as the latest word on life with asthma. Marc takes the helpful course by discussing common attack instigators (eg allergies, stress, etc.), how to check if your inhaler is truly empty and a youngster's perky description of his battle against asthma as a chess game. After all, #3 is aptly subtitled the "friendly" issue. (KW)
Marc Parker / PO Box 890535 / Oklahoma City, OK 73189

BEN IS DEAD #29 / $3.95
8 1/2 x 11 - printed - 156 pgs
This long-running zine is from Los Angeles. Like LA, it is superficial, pretentious, annoying and occasionally interesting. This is the comics issue, so if you like Adrien Tomine, Peter Bagge, Madison Clell, Ariel Schrag or other cool current comic book creators, you'll want to check this out. You can also read about sex comics, Last Gasp, friends of Lulu and Mike Diana. There's lots to read, and a lot of it was pretty entertaining. All in all, good bathroom material, but it would be better with less attitude. (MD)
PO Box 3166 / Hollywood, CA 90028

BURN HAZARD #2 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
Interviews with Reel Big Fish, Torture Kitty & Lynyrd's Innards, record reviews, some comics and a bunch of really funny stuff. No really, this zine cracked me up. Check out the "facts" from "What Ronald McDonald Doesn't Want You To Know...". "For every hamburger sold, 20 baby seals are clubbed. 3% of McDonalds profits go to crack dealers. Chicken McNuggets are actually dolphin McNuggets." More lighthearted stuff like that. Mall pranks, hate mail from numskull Guttermouth fans (like "Fuck you, you damn piece of homo shit!!!! Guttermouth is so fuckin' punk they would kick your ass if they saw you on the street" - Hey now, that *is* pretty punk. Guttermouth is such an easy target) and lots more. Totally worth getting. (JC)
333 Santa Rosa Dr / Old Hickory, TN 37138

CHIMPS #4/ ROCKPOOL #1/ WEREWOLVES #3 / $3 ppd
5 1/2 x 8 1/2 - copied -70 pgs
Three zines in one. Overall, there's very much a kid-grrl-style-revolution-now flavor to this baby. The writing is very esoteric, reminds me of the zine Huggy Bear did. A lot of manifesto style writing, which is either your thing or it's not. Much missing of Nation Of Ulysses is going on here. There's some pretty cool graphics and old photos in all three. *Rockpool* has the feminist slant, typewriter style and some stuff on school. *Werewolves* is the most linear, with articles on Syliva Plath, the beats, insanity. Not really my style, but I can appreciate the spirit it's done in. (MJ)
Layla / PO Box 2804 / Brighton BN 22AU / UK

COMETBUS #42 / $2.50 ppd
8 1/2 x 11 - copied - 128 pgs
We have all come to love COMETBUS over the years; I can't count how many times I've read the pocket sized issue 29 that came out winter of 1992. This issue is titled "DOUBLE DUCE: A Novel". This is actually his second full issue Aaron has written in the style of a novel, the first one being issue 32, which came out late '93, early '94 I think. Anyway, this is the most amazing thing I've read in quite some time. It is a lengthy 128 pages long, 94 chapters. The premise for this story revolves around a punkhouse that completely falls apart when the roommates begin to go their separate,

insane ways. All of the chapters have their own strong anecdotal quality that allows them to stand on their own. His structure is meticulous, with everything flowing in an orderly, progressive fashion. COMETBUS has always set the standard for zines, and this issue certainly raises the bar a few notches. I can't believe he is only charging two dollars (two and a half postage paid), as this probably does not cover the costs of printing. Enough of my gushing praise, buy this and see for yourself. (CW)
BBT / PO Box 4279 / Berkeley, CA 94704

CONTROL #9 / $4 ppd
5 1/2 x 8 1/2 - offset - 40 pgs
I hadn't seen an issue of this for a while, and now I find out that this is the final issue! They're going to continue publishing, but only on their website for now. Many will sneer at that decision, and it does seem exclusionary, but if you have the means at your disposal, it's a lot cheaper and more practical than trying to shift box after box of magazines out of your bedroom. Anyway, they're bowing out in grand style, with The Stains, Combat Shock, the Newtown Neurotics and the Dropkick Murphys, as well as punk fest reports, news, columns and a report from an incarcerated US skin. My only question is,.if you're a street punk, on the streets and that, where do you plug the computer in? Maybe they've all got laptops now. (AM)
Box 999 / 26A Hooks Hall Dr / Dagenham / Essex / RM10 7BL / UK

COOTIES #7 / $2
5 1/2 x 8 1/2 - copied - 68 pgs
Absolutely fabulous, incredible, the greateSt Run right out and get this one. This issue is so full of writing, a million lengthy articles on fat lib, sex workers/pornography, even the straight edge stuff is tolerable. Super dodgy jokes - the kind you laugh at but are so awful. Really lively, lots of little blurbs and snippets of info. There is more heart and spirit in this zine than in 95% of other ones I read. (MJ)
2504 Ravencroft Ct. / Virginia Beach, VA 23454

THE DAILY PUNK #5 / $2 US
8 1/2 x 11 - copied - 26 pgs
The Daily Punk has several strikes against it; high ad to content ratio, reprints of topics we have all seen a hundred times, too kind reviews and a mail interview. But its heart is in the right place, it is a marker of the hardcore experience in Singapore, and it has a reprint from ATR. (AR)
Michael / BLK 178 Bukit Batok West Ave 8 / #07-225 s(650178) / Singapore

DAYDREAM NATION #4 / 2 stamps or trade
4 1/4 x 5 1/2 - copied - 44 pgs
Tepid ponderings on the usual zine fodder: friends, work, the creative process, communication through zines, dreams, etc. There were some almost interesting pieces on cities and trains, yet I was much more transfixed with the dark drawings and graphics that accompany the text, if that tells you anything. (KW)
Jacob / 4621 43rd Pl NW / Washington DC 20016

THE DEAD HERRING #1 / $.50
5 1/2 x 8 1/2 - printed - 12 pgs
Boy do these people hate Christianity, and that's what this is all about for the most part. Other than a couple of pages of interesting anti - Christian writing there's two pages tearing down straight edge and a article on someone named Kate 08. Interesting. (RM)
PO Box 68007 / 471 River Ave / R3L-2V9 / Canada

DEFINITIVITY BOOK / $3
7 x 8 1/2 - printed - 68 pgs
Featured here are some reprints of the first 4 issues of a tongue in cheek activity book. Yes, activity book as in "break out your crayons and your pencils" on colorbook paper! But these games are definitely for the mature minded. They have the usual palindromes and crosswords, but also include the "Accidental Death Coloring Page" and a Lizzie Borden cut out mask. Some of these may offend your sensibility as well as tickle your funny bone and tease your brain, like "Afro-Maze" but it's all in good, mean fun. (KW)
A. Thomas Crawley / 957 Dogwood Cir / Waynesboro, VA 22980

DIMINUTIVE RAGE #3 / $1 ppd
8 1/2 x 5 1/2 - copied - 24 pgs
This has got that classic punk zine look. Laid out by hand with personal/political rant and interviews with the bands Substandard and Kuolleet Kukat. However, page after page of white writing on black made my eyes bleed and staples always help. It's also nice to see Saira talking about subjects like gentrification, but I wish she'd think about the fact that punks are often the first wave of white people to gentrify economically depressed neighborhoods. (SS)
1951 W Burnside #16 / Portland, OR / 97209

DOUBLE DECKER #1 / Free
8 1/2 x 11 - printed - 60 pgs
Pretty standard *MRR* or *Punk Planet* type zine here. Columns, interviews, reviews, you know the drill. Anyway, some of the columns were cool, particularly the ones about Dangerhouse Records and the relationship between being an alcoholic and sugar consumption, but most were poorly written and lame. The field trips section has potential. Hey it's free. Why not? (RM)
803 Saint John St / Allentown, PA 18103

ELEVEN / $1 and postage or trade
7 x 8 1/2 - copied - 32 pgs
Sick of being slighted by all his busy zinester friends, Josh decided to put together one of his own. What do ya know- it's great! There are heartwarming and honest tales about meeting a runaway, protesting a community space's questionable politics, and his introduction into punk. It's part hand written, part typed with comics and neat drawings. Even the spelling errors are endearing, not annoying. Let's hope his friends stay busy so we can see another issue! (KW)
Josh Redd / 1826 Vimankay / Ann Arbor, MI 48103

FACTSHEET FIVE #63 / $6 ppd
8 1/2 X 11 -offset - 130 pgs
A hefty price tag accompanies a hefty zine. It is a comprehensive guide to zines, some books, and full-length recordings (not singles) with reviews of each and every one. They're conveniently divided by genre (music, punk, grrl, comic,etc.). Although it is an excellent resource, it is overwhelming for those of us without the time and money to read each review and send away for the myriad of zines that sound worthwhile. (BC)
PO Box 170099 / San Francisco, CA 94117

FAR FROM HOME #8 / free, send postage
8 1/2 x 11 – offset – 44 pgs
This is a way-pro looking zine, so, not surprisingly, it leans to the poppier/more harmless side of punk. They interview Mustard Plug (that's a shock, eh?), Damnation (ex-Living End), Straight Faced, yadda yadda yadda. Their columns stick more to the basic side, i.e. not caring about disliking drunks, abortions, etc. It's good and honest, if not a bit generic. (RD)
Nick / 7512 Amigo Ave / Reseda, CA 91335

FIGHT FOR YOUR LIFE #2 / $2
8 x 6 - copied - 40 pgs - French
This small zine is both hardcore and anarchistic. There are interviews with Spazz, Blanks 77 and State Of Fear. There are some reviews, ads and interesting graphics in the vein of *Profane Existence.* (HH)
Florimond Soyez / 47 Avenue Gilbert Roux / 03300 Cusset / France

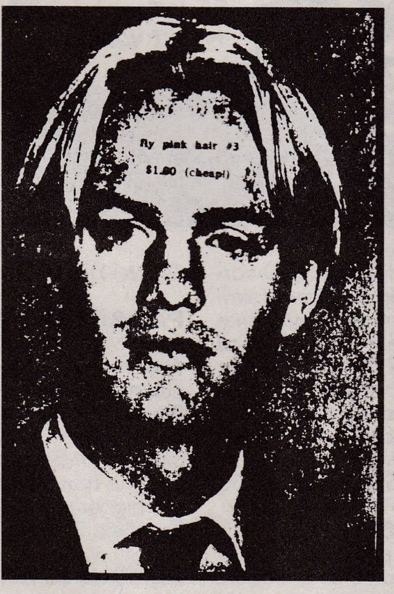
FIRST FAILURE #2 / $2
8 1/2 x 11 – copied – 40 pgs
Ah, to see the world as a young Aussie edger does – freshly, eagerly, fucking enthusiastic about the local hardcore scene. This is killer sXe HC (a popular combination) from our friends down under, with a surprisingly nice printing job (what, do they have different kinds of xeroxing machines down there?). They interview 97A, Adverse Reaction, Self Reliance, etc., etc., etc... it also came with a cool Heads Kicked Off sticker that immediately went onto my bike. Their back cover is also a take-off of an old Agnostic Front flyer! For fans of true to roots sXe hardcore. (RD)
2 Megalong Crescent / Campbelltown, NSW 2560, Australia

FLY PINK HAIR #3 / trade
5 1/2 x 8 1/2 - copied - 44 pgs
Cute, inoffensive, queer-focused, punk kinda little thing. Contained within - some local gossip, a couple lame band interviews. Many many bonus points for featuring women involved in projects without mentioning their sex over and over or breaking an arm patting one's own back for including them. The thing I like best, and I can't believe I've come down to this, is the ads. Not that the zine is that bad (well...) but the adverts are fulfilling a basic requirement of zines in informing dispersed little scenes about each other. There're a lot of ads - small, mostly

hand written or drawn and actually intriguing, so I'm mentioning them as a selling point. What else can I say about so-so zines that come out the same month as new issues of my favorites?? Seven pages of reviews. (TX)
Stephan / 104 Bee Brook Road/ Washington, CT 06794

FRIENDLY FANZINE #29 / $3 ppd
7 x 8 1/2 - copied - 40 pgs
This zine did not blow me away, but it does cover its scene pretty well. Short mail interviews with Capt. 3 Leg and the Flesheating Creeps and a longer better one (though still hardly great) with Reno's Gob. There is more enthusiasm behind the arcade, record, tape and show reviews. Kind of a wrestling fixation, too. A lot of the coverage is towards harsh noisy shit and a Suppression/ Last Remaining Pinnacle tape is included. If you're stoked on the tape get this, otherwise I say pass. (JM)
Amendment Records / 580 Nansemond Crescent / Portsmouth, VA 23707

F.U.T.V. #5 / $6.66 ppd
video - 90 minutes
The envelope that this video zine was mailed in bore the legend, "for the eyes of Charles Wolski only." - I somehow feel as if I'm disrespecting the man. If you're stranded in the middle of Bumfuck, Egypt and have never had the opportunity to see the Groovie Ghoulies, Pansy Division, or the Mr. T Experience, then your troubles have ended. Those three bands, along with the Sinisters, Trash Brats, the Vapid, the Inbreds and Shortfall are all included here, running through quick sets at various locales. The video quality is top-notch and is interspersed with band interviews and assorted shenanigans. It's great stuff, a great investment, and if you're into the featured bands, then you can do no wrong. You could argue that if this truly were a 'punk' video zine, it'd be available on Beta format only, so only the most technologically-backward and elite of audiences could see it. Charles gives this one his thumbs-up for family home video of the week. (JH)
Yabenti Video / PO Box 67585, Spadina West / Toronto, Ontario / M5T 3B8, Canada



FUZZY HEADS ARE BETTER #6 / $1.50
4 1/4 x 5 1/2 - copied - 68 pgs
One of the only interview focused zines I adore, the new *FHAB* is yet another sweet issue. This time around the bespectacled and bewitching Patti Kim talks to big zine folks (*Giant Robot*), little zine folks (Claire *Spunk*), as well as *Sof' Boy* comic creator Archer Prewitt. Also be sure to check out Patti's new column in *Punk Planet!* (KW)
Box 68568 / 360A Bloor St W / Toronto, ON / M5S 1X1 / Canada

GULLIBLE #13 / 1 stamp
8 1/2 x 11 - copied - 16 pgs
This is a short zine consisting of real life events from a very nostalgic point of view. One article laments on another year gone, and how it did not stack up to years prior. Then another story talks about how Guns and Roses changed his life! Whoah, that surprised me a bit, but we all had our bad band phases. Anyway, this is a decent cut and paste zine. The cartoon in this issue was cool in a primitive sorta way. Worth getting for a stamp. (CW)
Terry / PO Box 4909 / Richmond, VA 23220

HANGING LIKE A HEX #9 / $2 ppd
8 1/2 x 11 - offset - 56 pgs
Some great interviews with newer bands form the backbone of this zine, including Dissolve, Frodus, Botch, Another Victim and Lockjaw. They ask some good questions and are often rewarded with interesting answers - a rarity in band interviews. There's also an interesting Q&A with comic artist Geof Darrow, best known for his collaborations with Frank Miller. A healthy batch of reviews, some columns and a good letters section round this one out, pulled together by a nice layout. Cool. (AM)
201 Maple Ln / N Syracuse, NY 13212

HAPPY GOAT #6 / $1 ppd
8 1/2 x 5 1/2 - copied - 64 pgs
This is a super sly zine out of Illinois done by a high school kid named Jason. There are tons of columns, some interviews, reviews and rants (the usual). These are all fine and dandy, but what really stood out were Jason's articles and great column on college. The honesty, enthusiasm and many points of views make this a very nice zine indeed. (LB)
1706 NW 10th St / Ankeny, IA 50021

HC SCENE #2 / $5
8 x 6 - offset - 48 pgs - Portuguese
This small zine is devoted solely to reviews of other zines, records and CDs. A great place to connect with the Brazilian punk scene. This zine also comes with a CD of Brazilian bands.
Caixa Postal 990 / Londrina-Parana / Brazil

HOOFSIP #41 / $2 ppd
8 1/2 x 11 - copied - 26 pgs
A wide range of topics here, I'll just list them off. An article about Disney taking over the world and being in cahoots with the government, show reviews, transcriptions of some prank phone calls, zine and record reviews (some done in Haiku-funny!), a fun interview with Superdot, and some other weird and entertaining shit. Comes with mini-zine *Pshaw* #3. A light and comical read. (TT)
PO Box 7636 / Bloomfield, MI 48302-7636

IDIOT ZINE #2 / $1
8 1/2 x 11 - copied - 26 pgs
If the letter to *MRR* that accompanied this says that it was printed "at Kinkos with a broken copy counter", why does it cost a dollar? This issue focuses on his trip to Washington he took. This, to me, really read like a diary of his trip as opposed to the style you would ordinarily find in a travel zine: lists of plans that fell through, places he stayed, shows he saw. It was decent, and I hope I don't come across like I'm knocking him, but I wish it had been a little more interesting. (CW)
Alex Idiot / 733 Coolidge St #206 / Honolulu, HI 96826

IF THE BIBLE TOLD YOU TO JUMP OFF A CLIFF... #2 / $1.25 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
A tidy little number that mainly rants out against Christianity and oppression. Reflections on a fucked up elementary school teacher, an explanation of Shell's bullshit program of profit and death, and music/zine reviews. This zine is like a big middle finger to "The Man". (TT)
Chad Cronk / 4006 Lakeview Ave. / Regina Sask., S4S 1H9 / Canada

JOIN KAO #6 / $2 ppd
8 1/2 x 11 -offset - 32pgs
Join Kao is a fanzine from Denmark packed full of reviews and seems to have an art/ noise kind of bent to it. Contains interviews with Cock ESP, Knucklehead Dawnbreed, Monochrom, Disappointed and Damnation A.D. (SS)
Box 2003 / 9100 AB / Denmark

LARSEN FANZINE #13 / ??
7 x 7 - offset - 100 pgs - French
Five years of high school French and six months residency in the French garage rock capitol of the world, and I still can't read this. Finally a zine printed clearly and concisely enough to decipher but no dice. My eyeballs run from headline to band name and album title (teasingly, all are printed in English) but my brain doesn't pick up much more than the profanity in the body of the text. Speaking of bodies, there are plenty of the female version exposed here. Holly Golightly is about the only woman in the zine without her breasts prominently displayed. I also noticed that the men are mostly wearing collars, ties, vests and jackets, this whole zine is rather glossy, it's all about garage music, it comes with an EP reviewed elsewhere. Ten pages of reviews. (TX)
116 Rue du Crey / 73230 / St Alban Leysse / France

THE LONG WALK NOWHERE #? / $2 ppd
5 1/2 x 8 1/2 - copied - 30 pgs
The Long Walk Nowhere is an excellent personal zine, mostly a comic, but with a few pages of text. It follows a metalhead adolescent setting fires to his first girlfriend to the post-angst years in a small town. It ends with a predawn walk through Chapel Hill, NC, a tour of the writer's current situation, which seems simultaneously futile and meaningful, and easy to identify with. (BC)
Migraine / PO Box 2337 / Berkeley, CA 94702

LOVE & RAGE vol. 9, #1 / $1.50 ppd
11 1/4 x 16 1/2 - offset - 20 pgs
I'm always glad to see *Love & Rage* in my bin. This issue I really liked the articles on the arming of Mexico by the US and temp labor organizing, and the interviews with a Seattle copwatch group and various folks incarcerated for robbing banks, etc. in the name of revolution. There are a variety of articles on Latin America, an ARA page,

Zapatista and Mumia updates, and more. No reviews or ads. It's inspiring to see what ordinary folks organized are doing. (JM)
PO Box 853 / Stuyvesant Stn / New York, NY 10009

MARRIED PUNKS #12 / $1.50
8 1/2 x 11 - copied - 36 pgs
This zine has a great reputation that precedes it, and I, for one, was not disappointed. You know, some zines just have a really flowing, uncontrived feel throughout. It just seems like the writers are sharing some shit that they thought was interesting or humorous. They aren't trying to impress anyone, or score scene points or be like, really heavy. On the other hand, a lot of people might be offended by the heavy sprinkling of pretty mainstream looking porno pics and the graphic reviews of porno movies ("The woman can suck manrod, and she gets a facial fit for a pro.") Hmmm...well whatever your political preferences, there's something for everyone here: some good columns, an interview with Glenn MacNeil of Insane Domain Productions, an essay on the life of William Burroughs, an interesting piece explaining the laws of libel, zine/record reviews and some other bits. (TT)
PO Box 713 / Eureka, CA 95502

MISFITS SUCK #5 / $1
5 1/2 x 8 1/2 - copied - 30 pgs
The written equivalent of a wasted afternoon. Articles like "Something I Wrote To Try And Take Up A Little Bit Of Space." Really bad "art", a few record reviews, a little writing, and some poor font choices. Not much substance here. It's also one of those zines that berates itself, saying things like "Now, I don't know why the fuck we even bother putting out this zine when we can only get three out every year." Hey buddy, it's *quality* that counts, not quantity. (JC)
1783 Heyburn E Apt A / Twin Falls, ID 83301

MY MOON OR MORE #1 / $1
5 1/2 x 8 1/2 - copied - 32 pgs
This is a fascinating zine, most of it personal, written by a married guy in Wisconsin. Included are transcripts of a pro-football player's [stolen] love letters to and from his mistress, Bible commentary (what zine doesn't have that?), interviews with other married guys (but no married girls!), and a road trip to Graceland. The history of lobotomies, maggots, and Herve Villechaize were informative, and the endnotes were funny. My favorite article was written by Allyson about developers edging out a field near their apartment, where birds and deer used to live. I dug it, well worth a dollar. (BC)
1477 Riverside Dr. #211 / River Falls, WI 54022

NEWSKASTER # 1 & 3 / $2
6 1/2 x 8 1/2 - copied - 28 pgs
This, ladies, gentlemen, and third sexers, is the "first d.i.y. tri-monthly ska/punk zine...in the Philippines." The emphasis seems here to be on ska, with its checkerboard layout and ska icon graphics, and yet there's a good balance of other subcultures represented. To give you an idea, they review *Outpunk* records, interview "crustcore" bands, and have many, many book (!!) reviews that revolve around music. They also interview smaller bands from the States (like SoCal's the Peptos), as well as bands from the Pacific Islands (like the Crawl Daddies). They seem to be sincerely interested in bringing unity to the kids, no matter where they live. (KW)
Jerry Cruz / 38 Ilang x2 St Michael / Meycauayan, Bulacan 3020 / Philippines

NO FUN #2 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
Well, it's a good title...The two biggest pieces in this zine are rants, one about work that came off like a lecture; condescending, mean and obvious, and one about pornography. Apparently, only men like pornography, and they all become addicted to it, and must move on to harder and harder types. May I suggest the author read something by Susie Bright or Pat Califia, or anything besides Andrea Dworkin, who is quoted several times. Overly simplistic, knee jerk moralistic ranting by someone who thinks they are very clever (you're not). The result is completely useless. Other gems included pieces about women attracted to serial killers, Clinton scandals, breasts, and some lame pornographic fiction. Confused? Yes, I was. Avoid (GF)
79-1 Frederick Ave. / Bay Shore, NY 11706

NO LIKUM SOAP #5 / $?
5 1/2 x 8 1/2 - copied - 20 pgs
Some of the writing here is on the right track, questioning social restrictions on women's sexuality, yet a good portion of the rest is dippy humor like bad fart jokes. It also includes a sprinkling of ska in the music reviews, the editor's elegy for her stolen flight jacket and a story of how she became a "rude girl." The "Spice Whores on Crack" centerfold was scary, but the rest of it barely kept me awake. (KW)
Ella / 844 W 72nd St #8A / New York, NY 10023

NUEVO EXTREMO #1 / ?
8 1/2 x 11 - offset - 16 pgs - Spanish
This is a nicely put together zine out of Chile. It follows the standard *MRR* format of columns, interviews and reviews and even a small classified section. The biggest highlight for me were the definitions of some pretty standard punk terms such as old school, new school, straight edge, etcetera. Other than that, pretty standard fare. Oh yeah, it's all in Spanish as well. (RM)
Joao Da Silva / Casilla 120 Correo 12 / La Reina, Santiago, Chile

OPPOSITES ATTRACT #2 / trade or $1 + stamps
6 x 8 1/2 - copied - 32 pgs
Some of my favorite zines to review are like this one. Girl in transition, testing her power yet contradicting herself in subsequent articles in the same issue. I'm really amazed that people can grow and make mistakes and then publish it for all the world to see. I'm not going to repeat hers here. She already exposed them, and I'd rather focus on the work than the content. The layout is fabulous. There's lots of cut and paste, interspersed photos of friends and fashion models. It's intriguing to watch someone grow via their zine - this could become powerful in a few issues. Zero pages of reviews. (TX)
Keren / 377 Castle Crest Rd / Alamo, CA 94507

PARADISE NOISE #1 / 1 IRC, 6 francs, or trade
8 1/2 x 11 – copied – 6 pgs - French
Brand spanking new crust newsletter. A bit on the slim side, and sporting the motto "Crust as fuck." This guy's nickname is even Filthy Dave! There are interviews with Enemy Soil, Disarm, Noothgrush, and some no-name french thrashers. Pretty cool. (HH)
La Grande Bastide / Route de Pertuis / 84460 Cheval-Blanc, France

PARANOIA #98 / $4
11 x 8 - offset - 36 pgs - German
This issue includes interviews with the bands Fluchtweg, Guttermouth and No Use For A Name. There is also an article on someone's visit to Libya and an article on the situation in Basqueland. This is an interesting zine that blends punk and anarchy with the bigger world. (HH)
Postfach 310 / A-1013 Wien / Austria

PENGUINS AREN'T BLUE #1 & 2 / $1 ppd each
5 1/2 x 8 1/2 - copied - 28 pgs
The outpourings of a young and unruly Canadian. Just the way a zine should be - cut and paste, with plenty of half-assed opinions. Give it time, and this could be another *MRR*, *Punk Planet*, or *Heart Attack*. Right now, it's got press clippings, reviews, Grolier's Encyclopedia definitions of political terms and a good attitude. They can take it from here. (AM)
Camden Tiura / 105 Ontario St / Thunder Bay, ONT P7B 3G1 / Canada

PHAZER BLAST #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
Here's another zine where the reviews heavily feature product supplied by the advertisers. The intro mentions that this issue nearly didn't happen. The original instinct was right, it shouldn't have happened like this. It was gonna be (and shoulda been) all about

Costa Mesa and kinda is. The history of local recording studios is original and good. The band interviews are... well, typical band interviews, but at least in the context of the (abandoned) theme they make sense. And, local ads please, if you gotta. Everybody already knows about Lookout. No fair blaming lack of contributors 'cause it's *your* name on this issue. Lastly, no more complaining about the scene and how no one's supporting it. What the scene needs is good zines. Three pages of reviews. (TX)
Ben Goetting / 276 Broadway / Costa Mesa, CA 92627

PLASTIC BOMB #22 / $6
11 x 8 - offset - 140 pgs - German
Absolutely tons of anarchy and punk rock in this North German zine. This issue has interviews with Scattergun, Skuld Releases, Eisenpimmel and Baffdecks. There is also a Bulgarian scene report. But seriously folks, this zine is the one to get if you're interested in staying up to date with the German scene. It is chock full of record reviews and cool ads. Worth checking out, plus comes with free CD featuring bands covered in this issue. (HH)
Michael Will / Forststr. 71 / 47055 Duisburg / Germany

POUR SOME SUGAR ON ME #11 / stamps
8 1/2 x 11 - copied - 20 pgs
Last time I reviewed this one, I said it made me wanna smack the editor. Well, children, this issue makes me wanna quit my two jobs, leave my band, and do a video documentary of Erin as she attempts to get her license, is accosted by German tourists, visits the gyne for the first time and formulates limericks about her job at Starbuck's. It's a cut and paste roller coaster ride. Erin's screaming with her hands up while simultaneously attempting to undo your safety belt, hurling you into space. Double swoon. (KW)
Erin Q. / 3 Orchard Drive / Yorktown Hts, NY 10598

PRE-TEEN DIGEST #1 / $1 plus 1 stamp
4 1/2 x 5 1/2 - copied - 30 pgs
Luckily for him, this young man has so far suffered no ill effects growing up in the American Patriarchy. Unfortunately, as is often the case, since he isn't suffering, he has decided that in fact, the Patriarchy does not exist, and the only problem women actually have is that they are bitches. I got to read about the bitch who dumped him, and a brilliant piece in which he calls Kathleen Hanna a bunch of names. Happily, this "man" will soon be going to college, where he will fit in perfectly, before graduating to become a member of this wonderful society, and so on to his ultimate career as a wife beater/girlfriend stalker. Since women don't like men who hate women, the only women you will ever date will be very fucked up, thus you will prove yourself right ("gee, all women are fucked up"). Enjoy your miserable life. (GF)
920 Holland St / Winston-Salem, NC 27101-5712

PROTOZOA #4 / $3
8 1/2 x 11 - copied - 76 pgs
This is a beer and pretzels kind of a zine. You can just visualize the author; rabid music fan (past the age where such is an acceptable practice), beaten down a bit by the grind (a recent father who still identifies with the punk scene virtually guarantees this), and the kind of guy with which you could sit around, kick back a few (root beers, naturally!) and laugh at TV with. Within Protozoa (formerly know as Less than One, a point emphasized about 10 times) are many "interviews" of stock footage with many bands, most of which are unknown to me, some reflection, and many quality reviews by a music lover. (AR)
Reggie / PO Box 104 / Wilmas, CA 90748

REBEL IN MAGENTA #10 / $2 or trade
5 1/2 x 8 1/2 - copied - 42 pgs
This is mediocre "personal zine" writing at its most mediocre. The usual uninteresting stories fill up this zine - getting a driver's license, quitting smoking, dreams, etc. It's almost saved by the probably unintentionally funny episodes where the editor's mom makes musical commentary ("Cherry Poppin' Daddies are 'the cat's meow!'") and later on when the local fans run into members of Mr. T Experience at a McDonald's, of all places! But alas, it's still very forgettable. (KW)
Mel / 6270 St Rt. 113 / Bellevue, OH 44811

RIDE ON #2 / $1 ppd
8 1/2 x 5 1/2 - copied - 92 pgs
This is one of those thick as hell zines that, when held in your hand or jammed in a pocket, feels thick and heavy and seems like a really good deal. You're like, "Yeah, I got this zine as thick as a fuckin' dictionary right here, I'm stoked!". An article about the Ludlow Massacre, an interview with Aaron Cometbus (more of a hero worshiping, ass kissing session), and 65 pages of bleating like a wounded sheep about how lonely the editor is, how much his friends let him down, and how he likes to dance at shows and abandoned houses. Don't get me wrong, this kid has a very optimistic and resilient character, and this is the "bummer" issue, but damn! At a certain point you really lose intereSt This can become one of the best zines out there if Jim learns to talk about other people and things, or at least spices up his autobiographical shit a tad. Still worth a buck! (TT)
PO Box 236 / Abington, PA 19001

SAMZINE #1 / $1 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
I liked this zine, because it is made up entirely of things some guy found in his friend Sam's room. It is a super cool idea, and I enjoyed it greatly. Filled with letters that this Sam fellow never sent, pictures he's drawn, stuff he's written and random scraps of paper. The kind of stuff most everyone has in their room—exposed! (LB)
PO Box 954 / Bloomington, IN 47402

SAP #3 / $2
5 1/2 x 8 1/2 - offset - 34 pgs
A punker love story in pictures and words, this comic was thought up by Kim Fern and Ian Migraine, and drawn by Simon Gane. It's got booze, skateboards, and a wee bit of violence. And yeah, it's got a happy ending. Ain't life grand? (KW)
Migraine / PO Box 2337 / Berkeley, CA 94702

SAUCY #4 / $3 ppd
6 x 8 1/2 - copied - 96 pgs
Pick of the Month! An actual rad band interview with Propagandhi where the interviewer knows far more than the band. The general nuclear energy theme leads to some scary artwork/poetry and good articles. There's a wild tale of meeting an activist who was invited to Chernobyl to help repair the damage and what happened to him at customs. Fun radioactive facts, lots of government testing and cover-ups and even (yay!) a list of sources for the information. Even with all this there's still lots of room for girl power. This is rad and recommended. Comes with a huge insert containing original science fiction. Six pages of reviews. (TX)
Maggie MacDonald / 320 York Street / Cornwell ON K6J 3Z3 / Canada

SCHISM #14 / $1.75 ppd or $1 + 3 stamps
8 1/2 x 11 - copied - 16 pgs
Schism is based in Muskegon, MI, and makes sure to cover local politics and the local scene in addition to broad-based topics ranging from the problem with pop-punk and the Declaration of Independence. Insightful articles on bigotry and the similarities between kids in the U.S. and kids in New Zealand. Interviews with the Throw Downs and Chyck Flyck. All the reviews were of Epitaph CDs (the only label who sent them records), but I seriously doubt that no one working on this zine has bought a record in the past month. All in all, a good show. (BC)
Mike Kraus / 928 W Norton Ave #552 / Muskegon, MI 49441

SCHISM #15 / $1 + 3 stamps or $1.75 ppd
8 1/2 x 11 – copied – 16 pgs
Cute helter-skelter cut and paste rag that everyone already knows about. Are they serious about the price? It's only 16 pages, so I figure it costs roughly about $2.50 to print each issue and maintain their DIY cred. An interview with the Dropkick Murphy's, musings, gripings and (a little bit) more. (RD)
928 W Norton Ave #552 / Muskegon, MI 49441

SCUMFUCK #38 / $3
8 x 6 - offset - 72 pgs - German
As always, this small zine has lots of bite. In this issue, there is an interview with the band Loikaemie, plus an article introducing Buddy Bizarr. Also, there is a scene report from the Ramada Inn Hotel in Eisenach, proof that not all punks sleep on the floor while on tour. Finally, there are loads of record and zine reviews, plus plenty of X rated photos with explicit sexual advice. Very interesting! (HH)
Postfach 100709 / 46527 Dinslaken / Germany

S.D.Z. #5 / $2.00 ppd (?)
5 1/2 x 8 1/2 - copied - 84 pgs
Something of an experiment in bridging the

language barrier - the newest issue of *S.D.Z.* - which has no set meaning as far as I can tell - is available in both English and Francis. I can't speak for differences between both editions, but the one aimed at uncultured Americans features interviews with the mighty No Talents, New Bomb Turks, San Francisco's own Loudmouths, the Splash 4, Spider Babies, Sex Evulsors, Chinese Millionaires, Coyote Men, Church Keys, Electric Frankenstein, Angry Samoans, a questionnaire aimed at zine editors and reviews. The bands reveal themselves to be either polite, fun-loving or lunkheaded, as you might suspect. This all equals a lot of grim hours for the editor, with his head buried in a French/English dictionary, patiently transcribing all this stuff and typing it out. Most zines can't even manage the task in one language, but *S.D.Z.* succeeds. (JH)
L. Levy / Impasse Janine / 95220 Hairblay / France

SEMEN LICE #7 / 2 stamps
11 x 17 - newsprint - 8 pgs
This has a couple of entertaining interviews with Spodie and Boris the Sprinkler, and an amusing photo collage of Princess Di, Mother Theresa and John Denver on the front, but unfortunately, unless you live in the Cincinnati area, there's not much else to recommend it. There's a rather strained satirical article on Homosexuality and Communism and a reprint from the local mainstream newspaper and not a lot else, aside from a local show calendar and some reviews. Good enough if you're local, otherwise I'd pass. (JW)
2611 Vine St #E / Cincinnati, OH / 45219

SHINDIG! #3 / £3.00 ppd
8 1/2 x 11 - offset - 82 pgs
If you've ever read a stray issue of Mike Stax' *Ugly Things* then you have an easy point of reference, though there's more to *Shindig!* than that. The editorial focus is strictly on the '60s psych/trash camp, but this zine corrals current bands in with the old. Features a brilliant bio of rocker Ron Haddock (featured in 'Rat Pfink a-Boo Boo' and other underappreciated cinematic fare), Susie Quatro's teen-punk band the Pleasure Seekers, interviews with the Chesterfield Kings and the Perverts, a Nuthins tour diary of their experiences in Italy, the Thanes, Grass Roots, We People and the usual reviews and source listings. Not recommended for fans of "personal zines" or Dystopia fans. (JH)
Pine View, Lyndhurst Rd / Salisbury, Wilshire / SP5 2AP / UK

SHOELACE #11 $1.75 ppd
8 1/2 x 11 - copied - 40 pgs
Interviews with The Drags, Pezz and a pretty good one with Tsunami. Other than that, pretty standard zine fare, and some odd writing, i.e. cigars. You know, I think the term "Feminazi" was made up by Rush Limbaugh, and I'm not sure what that term means, or why you would want to quote that guy. (GF)
PO Box 7952 / W Trenton, NJ 08628

SLUG AND LETTUCE #53 / 55¢ ppd
8 1/2 x 11 - offset - 16 pgs
Christine does it again with yet another issue of *S&L*. As always, this one is full of reviews and classifieds. What more can I say? It's *Slug and Lettuce*, and if you're not hip to it yet you live under a rock. (SS)
Box 26632 / Richmond, VA 23261-6632

SLUGS LOVE SALT #2 / $2 ppd
8 1/2 x 5 1/2 - copied - 56 pgs
Interviews and comics make up most of this zine. The interviews are filled with random, aimless questions which generate the predictably random, aimless answers from a collection of probably talented and interesting comic book artists. Unfortunately, we don't get a chance to find out. Anyway, the interviews are with Keith Knight, Lisa Marlowe and Tom Hart on the comic side and with the Groovie Ghoulies and Blink-182 on the music side. (JW)
Mike Potato / 438 E Blueberry Ln / Oak Harbor, WA / 98277

SMELL OF DEAD FISH #50 / $1.50 ppd
8 1/2 x 11 - copied - 42 pgs
I don't know why, but this zine grates my nerves. Messily handwritten, it's like a 20th generation Cometbus gone all wrong. The writing doesn't grab you, and there's just *so much* of it. Travel stories and dull journal-ish excerpts, plus interviews with the Make Up and Lungfish fill up most of this zine. Bits and pieces were okay, but overall, I couldn't get into it. (MD)
PO Box 484 / Pensacola, FL 32597

SPIDER STOMPIN' #1 / $1
5 1/2 x 8 1/2 - copied - 20 pgs
Short personal zine with stories about New Kids On The Block, learning to drive, high school, kid jokes and tea worship. Also a guide to hanging out at the mall, which didn't really speak to me. (MJ)
Lily Boe / 1608 Cedar / Berkeley, CA 94703

SPLEEN ZINE #13 / $2
8 1/2 x 5 1/2 - copied - 42 pgs
Comix, a description of a Ween show, and ugly drawings of naked people fill up this bunk zine. The only thing I liked in here was a comic about dumb people from LA. Overall, I think this zine smells like poo, and I wouldn't spend two dollars on poo, would you? (LB)
PO Box 30905 / Tucson, AZ 85751

SPONTANEOUS COMBUSTION #18 / $2 ppd
8 1/2 x 11 - offset - 64 pgs
This zine took over a year to come out, so it's filled with outdated record reviews and ads for labels that no longer exist, but it's still worth looking into. The writing is good, the columns are interesting and the interviews (with Boris The Sprinkler, The Apemen and a few others) are decent. It's pretty much a strictly music zine, with interviews and reviews taking up the bulk of the pages. There's also a few wasted pages of the unexplainably popular *Queen Of The Scene* comic (which is the punk version of a syndicated cartoonist), but all in all, this is worth picking up if you see it around. (JC)
3943 Cumnor Rd / Downers Grove, IL 60515

STATEMENT #? / $3
8 x 6 - copied - 28 pgs - Finnish
This zine devotes lots of space to Crass, plus the bands Olotila and Spite. There are also some record reviews. Not much else except proof the Finnish scene still lives. (HH)
Iidesranta 16 C 22 / 33100 Tampere / Finland

STILL WANNA DIE #4 / ?
5 1/2 x 8 1/2 - copied - 16 pgs
This zine has its moments. The piece on Sonny Boy Williamson is cool as is a reprint of an old Dead Boys interview. The interview with that guy Chaz from The Dimestore Haloes was amusing. I can't believe that guy, or anyone else for that matter, takes themselves so seriously. Uh, what's the word or words I'm looking for? Tortured artist? No. Uhhh... dork? Yeah, that's it. Anyhow some interesting stuff, some crap. The standard in todays zine world. (RM)
Distorted Media / PO Box 3383 / Minneapolis, MN 55403

STRANDED AT THE DRIVE-IN #2 / 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
There's some pretty good writing here, an interview with Fury 66, and record reviews. But the real attraction here is the awesome comics by the editor's roommate, Flaco. He's a great artist and makes an otherwise humdrum zine worthwhile. (JC)
2004 Greene St #215 / Columbia, SC 29205

THE STREETS ARE MY FUCKING ZINE #1 / $5 ppd
8 1/2 x 11 - copied - 58 pgs
Not quite a zine this, more an interactive advertising campaign from the self-proclaimed 'ad agency of the revolution.' The whole package is actually quite impressive - as well as the zine itself, you get postcards, flyers, rants and more FUCK WORK stickers than all your messenger friends could ever stick on their bikes. The meat of the issue consists of the pages of posters which the anarcho-capitalists at Unamerican Activities hope you will xerox and flypost liberally in the least liberal areas in your town. Most of these adhere to one of the UA mottoes - 'the truth in five words or less' - some are poignant, some funny, some ironic, and some are just plain silly, but almost all of them will provoke thought, and that should be good enough. (AM)
Unamerican Activities / PO Box 410663 / San Francisco, CA 94141-0663

STY ZINE #27.5 / $.75 ppd
2 3/4 x 2 3/4 - copied - 48 pgs
This is a little itty bitty issue from Icki and when I first looked at it, I was pissed because the type is so fucking small. However, upon further inspection I found a little toy magnifying glass. Now that's packaging! The writing is as good as ever, just smaller. (SS)
PO Box 12839 / Gainesville, Fl / 32604

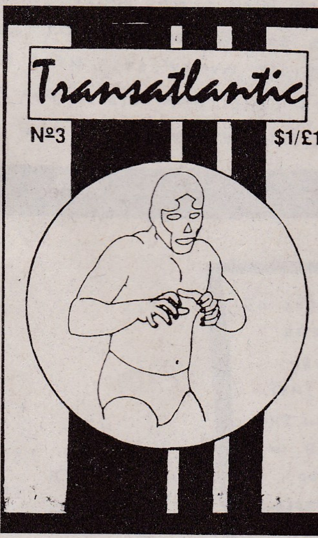
SYKOSIS #1 / $2
8 1/2 x 5 1/2 - copied - 36 pgs
This is what a personal zine should look like. An interesting and very well written collec-

tion of stories, essays and occasional annoying bit of poetry, along with a crossword puzzle and an activity page. Good layout too- cut and paste that's a cut above average. I can't wait to see #2. (JW)
Sykotic Press / 2989 Franklin Blvd / Sacramento, CA / 95818

TIGHT PANTS #2 / 2 stamps
8 1/2 x 5 1/2 - copied - 34 pgs
Pop punk and cereal extravaganza! There are so many damn references to each of those things in this zine that it's crazy. This is a nice zine with and entertaining articles on such things as Brian Wilson (to whom the whole zine is dedicated to), crotch staring, caffeine and mean people. Well worth two stamps. (LB)
Maddy Dental / 2208 N 72 St / Wauwatosa, WI 53213-1808

TRANSATLANTIC #3 / $1 or trade
5 1/2 x 8 1/2 - copied - 58 pgs
This is split into two parts, one half called *Texas*, (his old zine) and the other *Transatlantic* (new title). The *Transatlantic* part was amazing. A really great long piece about the different anti-depressants the author is/was on. Not knowing much and understanding even less about depression, this was totally enthralling for me. The *Texas* half was not nearly as good, being about a failed relationship the author had with someone in Texas, who he doesn't seem to like at all, yet is obsessed with. Well, maybe the drugs will help. (GF)
83 Alcombe Road / Northampton, NN1 3LE / UK

TOXIC FLYER FANZINE
#25 / $3 ppd
8 1/2 x 11 - offset - 64 pgs
This zine looks great, has interviews with some great bands (Stratford Mercenaries, Aus Rotten, Sick Of It All, Candy Snatchers) as well as some dodgy ones (Bush Tetras?), and has some great photographs from both recent times and the past, but it was a pain to read. I don't understand how you can do 25 issues of a zine, yet only have such a rudimentary command of the English language. That said, if stuff like bad grammar and spelling doesn't bother you, you may want to check this one out. It's obvious that it's done out of a passion and a love for the music, and that sort of thing should definitely be encouraged. (AM)
Billy Whitfield / PO Box 39158 / Baltimore, MD 21212



URBAN GUERRILLA #2 / $1 or trade
5 1/2 x 8 1/2 - copied - 20 pgs
By title alone this could have been a keeper. But it is deceiving. Beyond the anarchy sign on the cover there is not much beyond radical/reformist regurgitation. There is an interesting interview reprint from Noam Chomsky where he shows a little bit more backbone than usual, but otherwise nothing biting. (AR)
1442a Walnut St #419 / Berkeley CA 94709

VAURIENS! #5 / $ 3
8 x 6 - copied - 68 pgs - French
This zine includes interviews with Bad Lieutenants, Protest, Mogopogo, Klasse Kriminales, Snap-Her, Gundog, Ethilyc System, plus others. There are also some record reviews, but lots of cool graphics with plenty of humor. (HH)
Tony & Fabie / 66 rue St Remy - 77100 Meaux / France

WAR CRIME #8 / $2 ppd
8 1/2 x 11 - newsprint - 48 pgs
Although this seems like a very typical political-style punk zine, covering a laundry list of topics (Mumia, factory farms/veganism, etc), *War Crime* is really an above average zine. The articles are in depth and informative, and he puts a lot of time into political prisoner/prison issues - a topic which all too many "political" publications ignore. This issue includes profiles of political prisoners (including extensive info on the Mumia case and an interview with Chris Plummer), information on a maximum security/control unit style prison in Iowa, a history of the Sea Shepherd organization (an anti-whaling/animal conservation group - this is more of a story of the founder's life), and of course, the obligatory band interview with Noothgrush. Mike's introductory column on privilege won him a lot of respect from me. (JA)
Mike / PO Box 2741 / Tucson, AZ 85702

WE DARE BE FREE #1 / $1
11 x 15 - newsprint - 16 pgs
In the vein of a *Slingshot* or *Love and Rage*, *W.D.B.F.* comes off a bit more personal. Beyond tidbits about all the subjects you have heard about a million times (Jericho Œ98, Chiapas) there is a great deal of more localized news. Crackdowns on squats in NYC, Food Not Bombs in Worchester, East coast contacts, etc. Great resource, hope it's sustainable. (AR)
PO Box 380941 / Cambridge, MA 02238-0941

WELCOME TO THE NIGHTMARE #6 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
You can tell the editors appreciate high culture, as they had the good judgment to put '60s horror icon Barbara Steele on the cover. Hillbilly trash psychodrama - it might not be an intellectual appeal, but if you can still remember how to read after your fifth bag of barbecue pork rinds and third bottle of Ripple, then this is yer zine. Contains instructions on how to build your own "gut bucket" bass, the top 50 "zombie" songs of all time, psychobilly icons the Meteors, part one of their capsule reviews of the top ten horror films of all time, record reviews and all-around general sleaze. They might lose a little credibility by listing web addresses for "cyberpsychos", but I guess even the scuzziest of lowlife trash are on-line in 1998. (JH)
335 Union St / Santa Cruz, CA 95060

WHAT A WONDERFUL WORLD #1 / $1 ppd
8 1/2 x 11 - copied - 14 pgs
This is worth getting for the reprint of the San Francisco Bill Board Liberation Front's article, including step by step directions and helpful hints on how to improve the art work and slogans on your local bill boards. Plus, an article on a corrupt local sheriff and a couple of pages about Dave Dictor from MDC. A good first effort. (JW)
7550 Roosevelt Ave SW / Port Orchard, WA / 98367

WHY NOT #4 / stamps or trade
4 1/4 x 5 1/2 - copied - 14 pgs
When you open up a zine and see written, very largely, "I liked cats a lot as a child. I like dogs more now, but I like cats still," it isn't really a good thing. This is the childhood issue of *Why Not?* but still. Anyways, I don't really know why I always end up with this zine. Last time I got this for review, I called the guy who does it a hippie and he (very sweetly) sent me a picture of a hippie in the mail, which he gets supa dupa props for. Regardless, this zine just doesn't do it for me. This issue is a nice pocket-size, has tons of stories and lots of childhood related things. (LB)
Jemuel James Gardner / 39275 Sutter Drive / Fremont, CA 94538

MORE LISTINGS

APPLE BROWN BETTY #6 / $1 ppd
Interview with Pop Kid Records, reviews of poppier stuff, and other fluff. Cute, but a little skimpy when it comes to content.
PO Box 245 / Montvale, NJ 07645

BAD TOWN #8 / free - stamps
Wresting, Descendents, Local H, reviews and Garbage Pail Kids.
(no address)

BRASS FURNACE GOING OUT #1 / 50 cents and a stamp/ trades preferred
Halfassed personal zine about getting an email account, making out with some guy who smells like patchouli, passing out at a thrift store, lots of reprints and messy collages. Next.
Lady Jane / 17229 SW Greengate Dr. / Sherwood, OR 97140

BRILLIANCY PRIZE #1 / $4 ppd
Large zine out of Philly with articles on Electronica, South Street (in Philly) and interviews with Sikko and Widowmaker.
Brilliancy Prize / PO Box 31686 / Philadelphia, PA 19147

CHUMPIRE #96 / 1 stamp
The infamous one-pager returns with tales of love, lust and punk rock gone awry (well, not really. It has a few reviews, stories, etc.). He sent me doubles, so if you send me a few bucks, I'll have one out your way.
PO Box 680 / Conneaut Lake, PA 16316

LOVE IS FOR SUCKERS #1 / $1 ppd
Angst ridden stories of love, touring, drinking, smooching and some poems.
Mike Straight / 514 Delaware Ave. / Baltimore, MD 21286

RED ALERT WORKS / 1 stamp
Cool catalog of various zines and records - lots of grrrl stuff.
PO Box 11752 / Portland, OR 97211

VIZINE Vol 2, #4 / free, send stamps
Pro-looking slick zine with little to no content. Interviews with bad metal/industrial bands. Total eye candy, though.
1280 Santa Anita Ct. / Woodland, CA 95776

VERBOSLAMMED ZINE

HOW DID YOU GET INTERESTED IN ZINES AND HOW DID YOU START VERBOSLAMMED.... AND THE NAME?

WHEN I WAS IN HIGH SCHOOL I HAD A COUPLE FRIENDS WHO PUBLISHED ZINES (THEY WORK ON THEM IN ART CLASS) AND THEY TURNED ME ON TO MAXIMUMROCK'N'ROLL. AT FIRST I READ MRR AS IF IT WERE THE PUNK EQUIVALENT OF ROLLING STONE BECAUSE THAT WAS THE ONLY WAY I'D REALLY EVER READ A MAGAZINE — A WAY TO KEEP UP WITH THE PEOPLE IN 'THE SCENE' WHO WERE, OF COURSE, IN THE BANDS. AFTER A FEW ISSUES I CAUGHT ON TO THE FACT THAT THE MAGAZINE WAS PUT TOGETHER BY OTHER KIDS, THAT IT WAS ABOUT POLITICS AND COMMUNITY AND NOT JUST MUSIC. THAT IT WAS A D.I.Y. PROJECT. THOUGH I DIDN'T ACT ON IT UNTIL YEARS LATER, PUBLISHING A ZINE BECAME IN MY MIND THE MOST DIRECT WAY FOR ME TO PARTICIPATE IN PUNK. THE MOST TANGIBLE WAY, AT LEAST. IN COLLEGE I DID A ZINE WITH 2 FRIENDS AND THEN STARTED VERBOSLAMMED WHEN THAT PROJECT FELL APART. AT THE TIME I WAS REALLY INTO FEMINIST LANGUAGE THEORY, AND 'VERBOSLAMMED' IS A MADE-UP WORD THAT WAS BRAINSTORMED IN ONE OF MY SEMINAR COURSES. THE DEFINITION IS: WHEN MEN TALK DEROGATORLY ABOUT WOMEN IN THE PRESENCE OF A WOMAN WITHOUT HAVING ANY IDEA IT MIGHT BOTHER/OFFEND HER. LATELY, I'VE BEGUN TO TAKE THE GENDER SPECIFICS OUT AND FIND THE DEFINITION JUST AS GOOD. THE CONTENTS AND IDEAS IN THE ZINE REALLY WERE AN EXTENSION OF A LOT OF WORK I WAS DOING AT THE COLLEGE WOMEN'S CENTER, THE FIRST FEW ISSUES FOCUSED ON THINGS I WAS ACTIVELY INVOLVED IN POLITICALLY — VIOLENCE AGAINST WOMEN, SELF-HELP HEALTH CARE, PORNOGRAPHY. I DON'T THINK I REALLY HAD A LONG-TERM VISION FOR THE ZINE, IT WAS JUST A GOOD PLACE TO COMPILE ALL THIS INFORMATION I WAS IN TO.

IS THE FOCUS ALWAYS WOMEN IN RADIO, OR JUST WOMEN?

I USUALLY PICK A DIFFERENT THEME EVERY ISSUE AND THEN FOCUS ON WOMEN WITHIN EACH THEME. WHEN I FIRST STARTED PUBLISHING THERE WEREN'T A WHOLE LOT OF WOMEN VISIBLY PUTTING OUT ZINES (IT WAS BEFORE THE RIOT GRRRL EXPLOSION), SO I REALLY FELT STRONGLY THAT MY ZINE SHOULD TAKE A FEMINIST/WOMAN-CENTERED PERSPECTIVE. IN THE MIDST OF THE RIOT GRRRL HYPE I DOUBTED THE NECESSITY OF IT, AND IN THE AFTERMATH I FEEL IT'S MORE VALUABLE AGAIN. WHAT I TRY TO DO, HOWEVER, IS CHOSE TOPICS THAT DON'T FALL WITHIN THE STANDARD REALM OF FEMINIST DISCOURSE OR 'GIRL ZINE' TOPICS. SOMETIMES I THINK I'M MORE SUCCESSFUL THAN OTHERS, BUT THE RADIO ISSUE (#9) IS ONE I'M MOST PLEASED WITH FOR THAT REASON.

YOU HAVE A LOT OF HISTORICAL STUFF AND BIOGRAPHIC INFORMATION IN YOUR ZINE...

I'VE INCLUDED MORE AND MORE BIOGRAPHIC SYNOPSIS AND HISTORICAL INFORMATION AS THE YEARS GO ON, PARTIALLY BECAUSE OF THE POSITIVE RESPONSE TO THAT TYPE OF STUFF. I THINK A LOT OF READERS, MYSELF INCLUDED, ARE CURIOUS ABOUT NEW INFORMATION ABOUT PEOPLE THROUGHOUT HISTORY... PEOPLE WE DIDN'T LEARN ABOUT IN OUR COMPULSARY EDUCATION, THE PEOPLE WHO WERE OVERLOOKED (AND THUS, THEY ARE PEOPLE CLOSEST TO OUR OWN EXPERIENCES, WHETHER WE ARE ANGRY OR RELIEVED TO BE OVERLOOKED). ALSO, THE ZINE SEEMS TO HAVE BECOME AN EXCUSE FOR ME TO DO RESEARCH ABOUT TOPICS I'M INTERESTED IN, SO THE HISTORICAL REFERENCES ARE A NATURAL PART OF THAT.

WHAT DO YOU THINK OF THE CONNECTIONS BETWEEN ZINES AND PIRATE RADIO AS FORMS OF GRASSROOTS COMMUNICATION?

THIS IS SORT OF A HARD QUESTION BECAUSE I HADN'T REALLY THOUGHT OF COMPARING THE TWO FORMS OF SPECIFIC COMMUNICATION BEFORE. THE LARGEST DIFFERENCE IS THAT RADIO BROADCASTING IS USUALLY GEOGRAPHICALLY SPECIFIC, SO WHATEVER GREAT THINGS ARE GOING OUT OVER THE AIR CAN'T BE TRANSPORTED TO SOMEONE 4,000 MILES AWAY (UNLESS YOU'RE INTO TAPE TRADING, WHICH IS DIFFERENT FROM HEARING A LIVE BROADCAST ANYWAY). THE ZINE NETWORK IS STRONG PRECISELY BECAUSE THESE LITTLE PACKETS OF STORIES AND EXPERIENCES TRANSCEND GEOGRAPHIC LOCATION, AND SPARK NEW IDEAS OR COMMISERATE THE TRIALS OF EXISTANCE. THERE'S SOMETHING INHERENTLY MORE SECRETIVE ABOUT PIRATE RADIO ALSO, THAT SEEMS TO BE CHANGING A BIT, MAYBE AS PUNKS GET INTO BROADCASTING AND INFILTRATE AN ARENA THAT HAS PRETTY EXCLUSIVELY BELONGED TO TECH-HEADS. ZINE PUBLISHERS HAVEN'T HAD TO GO SO FAR UNDERGROUND AND I THINK IT'S ALLOWED US TO BUILD A GOOD BASE OF WRITTEN COMMUNICATION. I THINK PIRATE RADIO'S STRENGTH IS IN IT'S ABILITY TO PROVIDE COMMUNITY-SPECIFIC INFORMATION/PROGRAMMING, WHEREAS I SEE ZINES AS BEING MORE GENERALLY DISTRIBUTED.

WHAT DO YOU THINK ABOUT WOMEN IN PUNK?

I THINK WOMEN WITHIN THE PUNK SCENE HAVE HAD FAIRLY SIMILAR EXPERIENCES TO WOMEN IN THE MAINSTREAM AS FAR AS GENDER ROLES ARE CONCERNED. YOU CAN BE 'ONE OF THE GUYS' OR ONE OF THEIR GIRLFRIENDS. AND, AS IN OUR CULTURE OVERALL, THOSE ROLES ARE SLOWLY CHANGING AND EVOLVING. I'M NOT SURE HOW DO GET ANY MORE SPECIFIC THAN THAT, BECAUSE IT'S A GENERALIZED QUESTION.

WHAT DO YOU THINK MAKES A GOOD ZINE?

THE FIRST THING I LOOK FOR, PERSONALLY, IS A DISTINCTIVE AND EASILY ACCESSIBLE LAYOUT. I'VE JUST ALWAYS BEEN PRETTY SENSITIVE TO THE AETHETICS OF THE PAGE. I'M NOT PARTICULAR TO THOSE ZINES THAT LOOK LIKE THEY'VE BEEN WRITTEN ENTIRELY IN A WORD PROCESSING PROGRAM OR THOSE THAT LOOK LIKE SLICK PRODUCT BROCURES. NEITHER AM I ATTRACTED TO PUBLICATIONS THAT ARE HANDWRITTEN BUT UNREADABLE. AS FAR AS CONTENT: I LIKE ALL SORTS OF ZINES — PERSONAL, POLITICAL, ENTIRELY VISUAL. THE MOST IMPORTANT PART TO ME IS THAT THERE'S WELL THOUGHT-OUT INTENTION BEHIND IT. THAT IT'S NOT SIMPLY A REPLICA OF WHAT'S BEEN DONE BEFORE. IF YOU DO A TRAVEL ZINE, TAKE A NEW ANGLE. IF YOU DO A MUSIC FANZINE, ASK NEW QUESTIONS. I THINK THE MOST SUCCESSFUL ZINES ARE FOCUSED, WHETHER IT'S A WRITING STYLE OR SUBJECT MATTER.

WHAT SUGGESTIONS DO YOU HAVE FOR OTHER ZINE EDITORS OR NEW EDITORS?

THIS IS THE HARDEST QUESTION BECAUSE MY ANSWER IS SO VAGUE: THINK ABOUT WHY YOU WANT TO PUBLISH AND PURSUE THAT GOAL WITH CLARITY AND INSPIRATION, REMEMBER THAT IT'S IMPORTANT THAT PEOPLE READ WHAT YOU WRITE, DON'T OBSCURE YOUR THOUGHTS BY THROWING YOUR ZINE TOGETHER CARELESSLY, AND DON'T THINK THAT A SLICK LAYOUT WILL MAKE UP FOR POORLY EXPRESSED OPINIONS. DON'T PUBLISH IF YOU'RE NOT HAVING FUN ANYMORE.

YOU DON'T REALLY HAVE MUCH ADVERTISING IN YOUR ZINE. HOW DO YOU COVER COSTS? WAS THIS A CONSCIOUS DECISION?

ONE OF MY LEAST FAVORITE THINGS ABOUT SMALL, INDEPENDENT PUBLICATIONS ARE ADS. I PRETTY MUCH DECIDED I'D ONLY PUBLICIZE MY OWN PROJECTS OR OTHER PEOPLE'S ZINES THAT I REALLY LIKED, AND I'VE BASICALLY DROPPED THE LATTER. IF I ADVERTISE OTHER PEOPLE'S PROJECTS IT'S USUALLY IN THE FORM OF AN ENCLOSED FLIER, RATHER THAN PRINTING IT IN THE PAGES. SO I COVER COSTS OUT OF MY POCKET AND WITH MAGNETIC FORCES. ANOTHER REASON I DON'T DO THIS AS MY PRIMARY PROJECT.

HOW WOULD YOU SAY VERBOSLAMMED RELATES TO YOUR YOUR LIFE?

IT'S BEEN A PROJECT THAT HAS EVOLVED WITH MY LIFE, THERE ARE PRETTY BIG DIFFERENCES BETWEEN THE FIRST ISSUE AND THE LAST ONE. IT TAKES ME MORE TIME TO GET AN ISSUE PUT TOGETHER BECAUSE I'M COLLECTING THE CONTENTS SLOWLY OVER MONTHS, CLARIFYING MY APPROACH, FIGURING OUT GOOD CONTRIBUTORS. (TAKES ME MORE TIME THAN IT USED TO) THE THEME USUALLY COMES ABOUT BECAUSE IT'S SOMETHING I'M ACTIVELY INVOLVED IN OR HAVE BECOME CURIOUS ABOUT IN DAILY LIFE, SO IT'S DEFINATELY NOT ENTIRELY SEPERATE FROM MY DAY TO DAY EXISTENCE. ON THE OTHER HAND, IT'S NOT MY MAIN PROJECT ANYMORE. IT'S NOT MY MAIN PROJECT BECAUSE I NEVER SET OUT TO BE A WRITER AND I'M NOT THE KIND OF ARTIST WHO CAN MAKE AN ENTIRE PUBLICATION OUT OF PICTURES. BUT IT'S DEFINATELY A PROJECT I ENJOY DOING AND INTEND TO CONTINUE, THOUGH AT THIS POINT IT TAKES ME 1½ YEARS BETWEEN ISSUES AND A YEAR TO MAIL ALL THE INITIAL TRADES OUT. IT'S A LITTLE PATHETIC, BUT I'VE DECIDED TO STOP APOLOGIZING FOR IT.

TALK A LITTLE ABOUT YOUR OTHER PROJECTS -- YOUR INVOLVEMENT WITH READING FRENZY, ETC.

SINCE YOU BROUGHT UP READING FRENZY .... I VOLUNTEER ONCE A WEEK AT READING FRENZY, AN ALTERNATIVE PRESS STORE HERE IN PORTLAND, RUNNING THE STOREFRONT AND ONCE A MONTH HELPING ARTISTS HANG THEIR SHOW ON THE STORE WALLS. I ALSO HAVE A STUDIO SPACE THAT I SHARE WITH CHLOE (WHO OWNS READING FRENZY) WHICH IS JUST UPSTAIRS FROM THE STOREFRONT. IT'S SLOWLY EVOLVING INTO A SELF-PUBLISHING STUDIO AS WE NIBBLE AWAY AT OUR LIST OF NEEDED EQUIPMENT, BUT I ALSO USE IT TO DO MY OWN BOOK WORK, AND TO WORK ON MY ZINE. I'VE DONE A LOT OF SMALL WORKSHOPS ON BOOKBINDING UP THERE AND A LOT OF LATE NIGHTS PUTTING TOGETHER ARTIST'S BOOKS FOR GALLERY SHOWS AROUND TOWN. I DO A RADIO SHOW WITH MY FRIEND ERIN ON THE LOCAL COMMUNITY RADIO STATION, KBOO, WHERE WE ATTEMPT TO DOCUMENT PUNK HISTORY THROUGH TOPICAL INTERVIEWS, ZINE READINGS, AND MUSIC. WE EDIT OUR FAVORITE INTERVIEW SHOWS DOWN AND PUBLISH AN AUDIOZINE, CALLED <u>LIFE DURING WARTIME</u> (ALSO THE TITLE OF OUR RADIO SHOW). IN ADDITION, I VOLUNTEER WITH "AT-RISK YOUTH" AT DIFFERENT PLACES DOING BOOK PROJECTS WITH THEM. THEY ARE USUALLY 2-3 MONTH PROJECTS EXPLORING PUBLISHING AS A FORM OF VOICE — I'VE WORKED WITH ALTERNATIVE HIGH-SCHOOL KIDS, GANG KIDS (ALL BOYS) AND KIDS IN A GROUP HOME (ALL GIRLS).

ISSUE #9 : WOMEN IN BROADCASTING

ISSUE #8: BODY IMAGE

ISSUE #7: 'STATION DAZE' (WOMEN + CARS)

ISSUE #6: 'PLAY BALL GIRL' (WOMEN IN BASEBALL)

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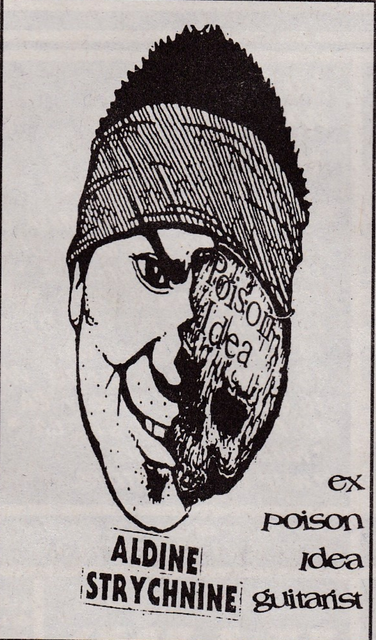

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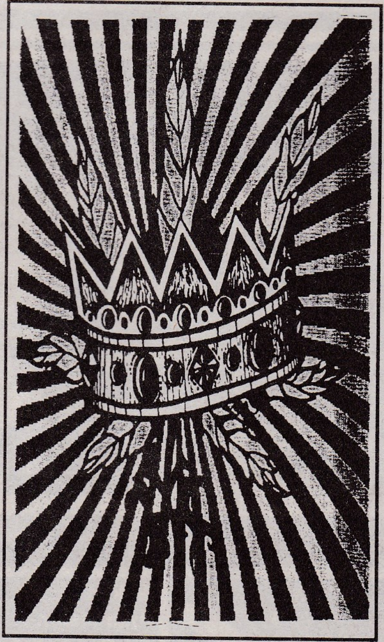

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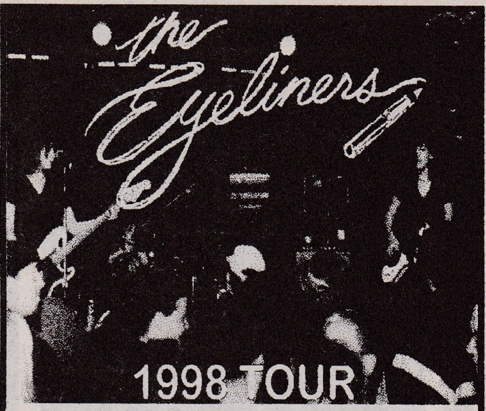

THE EYELINERS
1998 Summer Tour

Tue. May 12 Albuquerque, NM @ Launchpad w/Automatics
Thu. May 14 Denton, TX w/Autos
Fri. May 15 Austin, TX @ Emo's w/Autos, First Downs
Sat. May 16 Houston, TX w/Autos
Mon. May 18 New Orleans, LA @ Jimmy's w/MTX, Teen Idols
Tue. May 19 Pensacola, FL @ Sluggos
Wed. May 20 Orlando, FL @ Brodies w/Automatics
Thu. May 21 St. Petersburg, FL @ Curbside Café w/Crumbs, Automatics, GoToHells
Fri. May 22 W. Palm Beach, FL @ Happy Days w/Autos, Mute-Ants
Sat. May 23 Gainesville, FL @Hardback
Sun. May 24 Atlanta, GA @ the Point w/Autos, Catfight
Tue. May 26 Chapel Hill, NC @ Local 506
Wed. May 27 New York, NY @ Coney Island High
Thu. May 28 Lancaster, PA @ 12XU w/Autos, Rehabs, Slaphappies
Fri. May 29 Boston, MA TBA
Sat. May 30 Wayne, NJ @ Skate Park
Sun. May 31 Portsmouth, NH @ Elvis Room w/Thorazine, Automatics
Tue. June 02 Muncie, IN @ Doc's w/Furious George, Autos, Beautys
Wed. June 03 Milwaukee , WI TBA
Thu. June 04 Green Bay, WI @ Concert Cafe
Fri. June 05 Chicago, IL @ Fireside Bowl w/Automatics, Beautys
Sat. June 06 St. Louis, MO w/Beautys
Sun. June 07 Oklahoma City, OK TBA

SYMPATHY
FOR THE RECORD INDUSTRY

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Friendship Society
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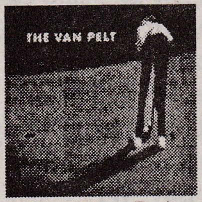
LP/CD

The Impossible Five
Eleven Hours In Antwerp
LP/CD



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Hee Saw Dhuh Kaet
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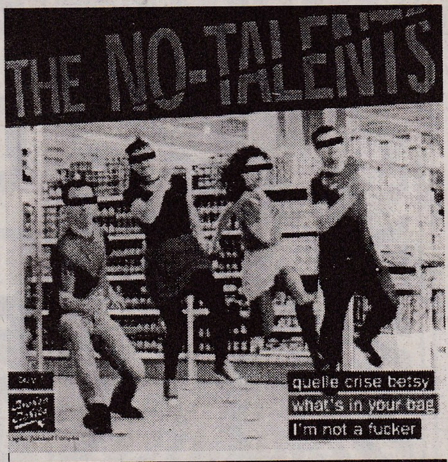
on tour

MY PAL TRIGGER

on tour

May 20th	St. Pete, FL	The State Theater w/ The Parasites, Discount
May 21st	Gainesville, FL	TBA w/ The Parasites, Discount
May 22nd	Jacksonville, FL	Orange Park Lion's Club w/ Jug or Not
May 23rd	Atlanta, GA	Club 513
May 24th	Winston Salem, NC	Ziggy's w/ Blankface, Halcion
May 25th	Charleston, SC	V.F.W. Hall
May 26th	Wilmington, NC	TBA
May 27th	North Carolina	TBA
May 28th	Chapel Hill, NC	The Lizard and Snake w/ Blankface
May 29th	Richmond, VA	TBA
May 30th	Baltimore, MD	The Small Intestine w/ Chooch, Nova Scotia
May 31st	New Jersey	TBA
June 1st	Philadelphia, PA	Villa Nova University
June 2nd	Connecticut	TBA
June 3rd	Portsmouth, NH	The Elvis Room
June 4th	Boston, MA	TBA
June 5th	Providence, RI	TBA
June 6th	New York, NY	TBA
June 8th	Ithaca, NY	TBA w/ The Carey Shield
June 9th	Pittsburgh, PA	Groovie's
June 10th	Knoxville, TN	The Neptune
June 11th	Athens, GA	TBA
June 12th	Orlando, FL	TBA w/ Braid, Peterbuilt
June 13th	Vero Beach, FL	The Women's Club w/ Braid
June 14th	Tampa, FL	403 Chaos w/ Braid, Managra



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Landed "Why I Live" 10" - Rhode Island, fire, men, dairy, etc. (VMFM 34)

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4/18 -- Berkeley @ Gilman St.
4/19 - Sacramento
4/20 - SF
4/21 - Oakland @ PWP warehouse
4/22 - Santa Barbara
4/23 - Los Angeles @ PCH Club
4/24 - San Diego @ Che Cafe
4/25 - Yuma, AZ?
4/26 - Phoenix?
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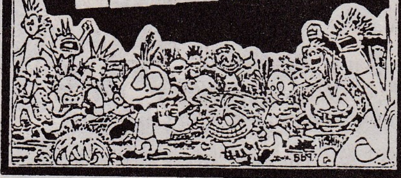
Runt of the Litter volume 3



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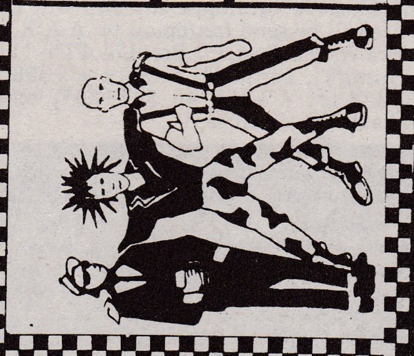

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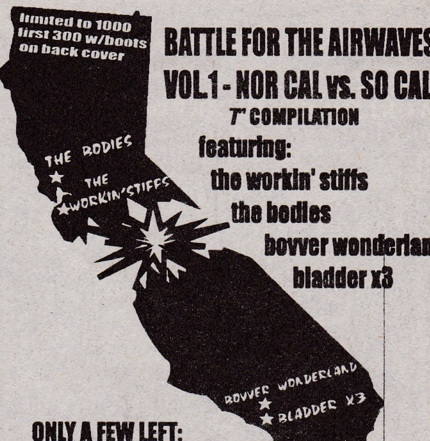

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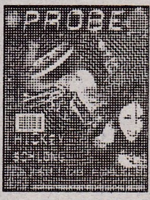

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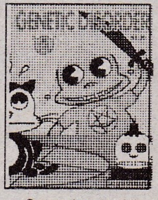

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MAXIMUMROCKNROLL music classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

WORLDWIDE PUNKROCK for sale. 2000 items 7"/12"/Albums. I've got mega-rare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards, Victims, Razar, Glueams, Fresh Color, Nabat, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 4531 67733 (Tel 67438), Email 101603.2202@compuserve.com, http://ourworld.compuserve.com/homepages/IngoE

THE PISS SHIVERS, those beer loving "Rock Gods", have a new CD entitled "Hepped up on Goofballs". Anti-commercial, DIY punk for a mere $3 ppd. Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtels-ville, PA 19505. Distros, we will also trade.

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WANTED! LOU MIAMI and Kozmetix/ Fascist Lover, Razar/Stamp out Disco, Rude Norton/Sea Cruise, Seventeen/ Don't Let Go, Xpress/Junked-up Judy, etc. Please send me your list. To: Yuji Egashira, 57-11 Ohkubo Ryoke, Urawa-shi Saitama, 338 Japan. Fax 048-854-5565.

READ THIS QUOTE!!! (it's part of an actual letter from Illinois) "...I was wondering what the scoop was with your distro since I haven't heard anything or seen an ad lately, until I was fingering thru the classifieds of MRR recently. Well, I think you carry some excellent stuff. Other people must think Hawaii bands aren't very good but boy are they missing out esp. w/ The Raymonds + The Catalogs..." Thanks!! — Hawaiian Express (Mail-Order Distribution) @ POB 777, Byron, CA 94514, or hwnexp@aol.com.

FOR TRADE (All originals, No bullshit!); Maggots; Tammy Wynette 7", Xtraverts: Blank Gen 7", GEARS:Let's Go 7",Fresh Color:Source 7", Baloney Heads:I'rn A Drunk 7", Freeze: Tourists 7", Checknate: Only F;ools 7", Sods:Television Sect 7", Breakouts:All We 7", Paere Punk LP, Stalin:Stalinism 7", Brulbajz:Dodens apostlar 7", Nasty Facts:Drive My Car 7" etc etc tons more all around the world!!! I trade or sell.(Massive catalogue for $2 / 3 x IRC) Write,call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

WANTED (Original 1st pressings only); Nubs:I Dont Need 7"(wp $150),Hollywood Squares:Hillside Strangler 7"(wp $200),Johnny Demon & Devils:Make Me Spew 7"~wp $150),Tapeworm:Break My Face (wp $200),Hugh Beaumont Experience:Cone Johnson 7"(wp $300), Helen Killer:Surfin w/ Steve 7" (wp $100). Spys:Underground 7" (wp $100), Thought Criminals:Hilton Bomber 7" (wp $200), Absentees:Trying To Mess 7" (wp $200), Child Molesters:Wholes~le Murder 7" (wp $250) etc 70 s & early 80 s punkrock obscurities from all around the world! ! ! I buy or trade so write,call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Maho Neitsyt: Mita On Punk? 7", Briard: all 7"s & LP, Destroy: Sanoja 7", Rattus:Khomeini Rock 7", Stalin:Chaos 7", Neuroosi:Rock 7", Against Seija Isonsaari 7" (rarest European punk single, 10 exist!!!), Kasvain:Onko Suomi Usattunut 7", Nauta:Onko Suomi Vapaa Maa 7", 000:Oodeja Simasuille 7" & LP, Taavi & Rytmiryhma:Aanilevyko 7" etc... available almost all early finnpunk wonders so check my wants ad and offer trade (prefer) or send serious money offers!!!!! (Massive catalogue for $2 or 3x IRC) Write, call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN- 11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

JOIN THE CULT! Boo-hoo, poppy punk rock isn't *popular* anymore... Now only the True Believers are getting their monthly Mutant Pop catalogs, stuffed with hundreds of killer $3 EPs and $10 CDs. Small edition DIY projects. Killer labels like Mutant Pop, Lookout!, Jaw, Bulge, Second Guess, and Pelado. Imports. Free catalog: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330.

500 RAW CDS FOR $675! Hardknocks Manufacturing does it all from raw CDs to complete packages, check out our 1000 CD Package for $1399. Includes graphic design, film, 2 page color insert, 1 color label, graphic insertion, jewel box, shrink wrapping. If you demand excellent quality, fast turn-around and up front pricing, call us at (608) 242-7359 for all your duplication needs.

ALANS: PUNK ROCK/HARDCORE shop and mailorder, established 1981. We carry old and new records, CDs, t-shirts, zines and other stuff. Lots of second hand UK & US punk at good prices. Skate shop too! Web site: www.alans.co.uk. Email: mrr@alans.co.uk. Alans, 53 Mesnes St., Wigan, WN1 1QX, England. For catalogue send SASE (UK) or IRC (overseas.)

CHECK OUT NET SITE of Silver Rocket records in Sydney, Australia. New, rare and collectable vinyl + cds of punk - ska - reggae- Australiana. Find us at www.silverrocket. com.au

LOOKING FOR Knots 7"(NY) - Nothing 7" (NY) - Vectors 7" (CA) - Dot Vaeth 7" (TX) - Panics 7" (FL) - Eat 7" (FL) + Euro early punk - have lots to trade... PO Box 812, Newtown, NSW 2042, Australia

PUNK ROCK STUDIO in New Brunswick NJ featuring hourly and monthly rehearsal rooms and an analog 16 track studio with house engineer specializing in hardcore and punk bands. Have recorded Deadguy, Doc Hopper, Rorschach, Degenerics, Sinkhole, Voorhees, Aviso Hara, Bugjuice, Black Army Jacket, and more. Block rates available at under $30/ hr! Contact Christopher Gobo Pierce c/o Technical Ecstasy, (732) - 418-2226

SELLING MY RECORD, tape and T-shirt collection. From funk to punk, please send your want list. Robert J. Farrington; 7 Florence Dr.; Clark, NJ 07066-1210, or (732) 388-1932.

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters. GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkies releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for large GG catalog.

VIDEOS: over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle jerks, Cows, Cromags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones, and many, many more. $1 for 40 pg list. Write: Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

WANTED: BATTALION OF SAINTS video and bootleg sound recording from 1984-1986. A lot of great shows were recorded, including the Olympic w/ Broken Bones & Kraut. So give me a break and call Joey Maya @ 800-741-1103.

MAXIMUMROCKNROLL music classifieds

VIDEOS: over 1000 shows. Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D., Exploited, 7 Year Bitch, and many, many more. Write: Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for 40 pg catalog.

VIDEOS: over 1000 shows: GG, Anal Cunt, Angry Samoans, Nashville Pussy, Neurosis, Hole, Muffs, Rev. Horton Heat, Junior Brown, Deicide, Sabbath, Pantera, Type O, Sublime, Samhain, Toy Dolls, Cramps, Clash, Dead Boys, J. Thunders, punk movies & comps & many more. Quick reliable service. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for list.

FOR TRADE... STALIN/THRASH LP, Dissaray / Flexi, Bastards / 7" flexi, Aburadako / Flexi, v/a City Rocker LP, v/a Eye of Thrash LP, Gauze, Gism, Zouo, Cobra, Systematic Death, Gai, Confuse, Kuro, Lip Cream, Anarchy, Friction, Comes, Crow, etc... Please send me your trade/sale/want list. Write to: Yoshiaki Nagano / 3-29-5-103, Daita, Setagaya-ku / Tokyo, 155, Japan

I'M LOOKING FOR 4 good bands, preferably hardcore, for a 7" comp. There is no theme yet, and it probably won't be out until late 98', but it's better to plan early. Send demo's to: Stealth Ordeal Records, 2825 E. Burnside #148, Portland, OR 97214

FREE CHYNA SAMPLER CD featuring Steve Zing of Sam Hain. Four song EP is free to the first 50 people who answer this ad. E-mail your name and address to SZing@aol.com, or snail mail to Chyna, PO Box 948, Lodi, NJ 07644. Check out our web page at http://www.eclpise. net/~vulcan/chyna.htm.

TRASH AMERICAN STYLE- the only store that has supported hardcore/punk/noise from old school to new school. Bands/labels/zines get in touch so we can sell your stuff. 12 Mill Plain Rd., Danbury, CT 06811. 203-792-1630.

HELLO MRR READERS! Looking to buy/trade for these lp's: BGK - "Jonestown Aloha" lp (someone must want to sell this?), Asta Kask lp's (not "Med Is I Megan" 12"ep), Detonators 1st lp, Riistetyt lp (not "Nightmares in..."), Negazione/Dedino split lp, Larm/Stanx split and any vinyl by Turbo Negro (not "Ass Cobra") and GG Allin "Always Is Was and Shall Be" lp, trades welcome. Todd, 28 NE 22nd, Portland, Oregon, 97232, USA. Thanx!

BIZARRE VIDEOS! I have 1500 rare, uncut horror/gore, sleaze, hardcore punk, Hong Kong action, samurai, Japanimation and art films on video. My prices are super-low and my service is fast. Send $1 for a copy of my full catalog to: Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08012-3723 (jag666@erols.com)

SPAZZ, BRUTAL TRUTH, Black Army Jacket and Atom And His Package - Live in Philadelphia summer 1997 video. First generation tape shot over the crowd. Two hours of insanity and a fight or two. Fast service. $15 post-paid ($17 world) to Joseph, 3687 Calumet St., Philadelphia, PA. 19129-1749

WANTED ORIGINAL CRASS records. And various other late 70's early 80's UK anarcho punk vinyl. I'm trying to patch up my collection. If you can help me out please write. Thanks. Alexander, 86 N. "B" St., #23, Salt Lake City, UT, 84103

WANTED: PROPAGANDHI - early stuff / bootlegs. Boris the Sprinkler - split w/ Droids 7", 'Potsylvania Lawncare' demo. More stuff too - send list; I'll trade / buy. Speaking of buying, my zine, O.J. killed Elvis, is a mere $2. Latest has Propagandhi, Your Mother, UFOs, lots more!! No bad reviews for it either (yet..) Write!!! Mike Croft; 123 Shady Hill Rd.; Apalachin, NY 13732 - 3914.

WANTED...CH3-"Fear of life", Bad Religion 12", Potential Threat, S.S.D.-"Kids" LP, Token Entry-"Beneath" LP, Vibrators-"Guilty", Instigators-"Phoenix", Descendents-"Fat" 7", Deep Wound, Necros-"IQ32", Violent Children, Avengers, Buzzcocks, Decry-"Falling"...Prefer Trade...Contact: Spike: 227 N. Dotger Ave., #E-14, Charlotte, N.C. 28207.

BANDS WANTED for compilation CD's. For info send a recording and phone number to: Loco Diablo/ P.O. Box 332/ Thomasboro, Il 61878

ALCOHOL FUELED punk rock'n'roll piss and vinegar: The Mud City Manglers new 7" "I wanna kill my friends" on Republic of Chesterfield Communications out right fucking now!!! Two songs that'll make ya fall off the wagon. $3 U.S./$4 europe/ $6 world. Well concealed cash/m.o. payable to "Ted Tarka". Wholesale prices for distros. PO Box7136, Pittsburgh, PA 15213 USA.

THE MUD CITY MANGLERS wanna get drunk in yer town and spew 30 minutes of punk rock'n'roll mayhem in whatever local shithole you can book us in!!! Need help booking east coast "tour" (excuse to call off work and drink in new territories) in early/mid June (possibly later). Get off yer ass and get in touch with us now! PO Box 7136, Pittsburgh, PA 15213.

CRUSTY RECORDS now accepting demo's for compilation project, the further underground, the better. Punk, ska, heavy metal, noise. Send tapes to: P.O Box 59-1895 Commercial Dr. Vancouver, BC, Canada V5N 4A6

I'M LOOKING FOR any videos of Jon Cougar Concentration Camp or Queers. Don't Back Down tour videos. Chris, P.O Box 710456, Santee, CA 92072

RAMONES VIDEO comp #2. Furia Metal 1994, Brazilian tv feature, Aussie tv, Whistle Test, Family Trees, Dutch and Swedish tv, more! 120 min. TDK-EHG $20ppd. Cash/money order, Jim Russo, 7314 Rockwell #2, Phila. PA 19111. American format only!

IGGY POP VIDEO compilation. Various UK and American tv appearances. The Tube, The Beat, Letterman, Phoenix Festival 1996, more! 120 min. TDK-EHG $20 ppd cash/money order. Jim Russo, 7314 Rockwell Avenue #2, Phila. PA 19111. American format only!

CLEVELAND HARDCORE VIDEO! 120 min. of mayhem including the One Life Crew riot, the first Ringworm show ever, Integrity, Face Value (w/ Erba), Confront, H-100's, Diehard, Meanstreak. $15 post-paid (to Frank Novinec) to 3GV P.O. Box 793 North Olmsted, Ohio 44070.

PUNK CORE RECORDS send one stamp/two IRC's for our full catalog of punk & Oi! releases from around the world. Punk Core PO Box 916 Middle Island, NY 11953

OXBLOOD crime stories LP available now. Send one stamp/two IRC's for our full catalog of punk & Oi! releases from around the world. Distributors get in touch. Punk Core PO Box 916 Middle Island, NY 11953

MEGA-RARE KILLED BY Death Punk & Hardcore set sale. Hundreds of rare original 7"s and LPs: The Eat, The Freeze, Genral Foodz, Germs, Lewd, Mad, Really Red, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Pease send your top wants list!

POP-PUNK BAND needs a drummer to play simple songs. Live in or around Nashville. Write the Infatuations, PO Box 1448, Spring Hill, TN 37174. Ready to play when you are.

COLLECTIBLE PUNK RECORDS for trade or sale: Beastie Boys/DOA/Eat/ Enemy (US)/Rotters/SOA(Green)/Subhumans/Nabat/Urinals/Crucifix/Young & Useless/Personality Crisis//I want: Detention/Mad-Eyeball/Hart Attack-Death./Fix-Vengence//PH#(425)774-6229/Jason: PO Box 2223/Lynwood/WA 98036 USA/ E Mail: JXMBWF@AOL.COM see Webpage: http://members @aol.com/JXMBWF?TRADE.html

RARE PUNK RECORDS, cd's, tapes, stickers, buttons, patches, shirts, and a ton more for low prices! Adicts, Dickies, Crass, Vice Suad, Operation Ivy, Misfits, Subhumans, Conflict, Minor Threat and thousand more! For a huge 45 page catalog, send $1 to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. Call for updates at (909) 483-2979. Dr. Strange has your punk rock fix!

HARDSHIP new 2 song 7" out in June/July on Tombstone Records for $4 ppd. Only 200 pressed and numbered, so get 'em now! S/T 12" EP still available for $7.00 ppd and Bastard Children...split 7" for $3 ppd. Send cash/m.o. to: Stealth Ordeal, 2825 E. Burnside #148, Portland, OR 97214.

WANTS : Old hc/punk records, Dischord, Revelation Rec + RFTC/ Septic Death 2 x 7" Please send me your list. Axl Henrmann, 6 el Senkincher Str27, 13583 Berlin Germany.

MAXIMUMROCKNROLL music classifieds

FOR TRADE: Anarchy, Confuse, Death Side, Friction, Gai, Gas, Gism, Mods, Stalin, Starclub, Systematic Death, Great punk hits, Hardcore Unlawful Assembly, Oi of Japan, Rockers, Thrash till Death, and more obscure Japanese records. Want: Absurd, Anti Cimex, BGK, Cani, Electric Deads, EU'sarse, Impact, Kids, Lama, Rattus, Shitlickers, TK, Varus Wretched / Indigesti, World punk / hc. Send your want / trade list to: Masayuki Niikura, 1916-3 Izumi - Cho Izumi - Ku Yokohama - shi Kanagawa 245-0016 Japan

CHARLES BRONSON VIDEO last show 8/97 with Assuck, MkUltra & Acrid - $10 ppd. Assfort, Gauze, Spazz, Hisheroisgone 9/96 -$10ppd or both for$10 on 4hr speed. Direct from master. NTSC only. Add extra $ outside of N. America. Well hidden cash please. Siusan; 29-492 Bloor St. W.; Toronto, ON; M5S 1X8 Canada

OIL, will be touring Belgium, France and Spain in the last week of july and the first week of august. Anyone who can help out with shows etc. Please contact Nicholas at: Vincent Van Goughstraat 28/2162 CJ Lisse, The Netherlands. Call: +31(0) 252421099 poisonedyouth@hotmail.com

BOOTLEG VIDEO trading post! Almighty Video has the largest selection of Antiseen GG footage that Merle doesn't offer, Misfits, Op Ivy, S. Weasel, Fear, Mummies, Pistols, Manson, Queers, DKennedys, BorisTS, Quincy Punx, Blanks 77, weird movies, punk porn, prank call audio and its all for trade! I'm interested in anything strange, sick, twisted, you want to part with. Interested in books, art, cd's, leather goods, body jewelry, tattoo supplies, and even video, send $3.00 (my price to print the 40 pager catalog and send it) to Ryan Almighty, 737 Wood Ave., Loves Park, IL. 6115.

HAVE TO TRADE: Interterror lp, BGK lp, Zyklome A lp, Pankrti lp's, Los Violadores lp's, UHF 7", Tollwut 7", Comando Suicida 7", Mykel Board's White Pride 7", Schund 7", Vomit Visions 7", Bastards 7", TNT 7", Agent Orange 7", Edith Nylon 7", Gli Incesti 7", Asta Kast 7"'s , more of Northern Ireland and lots more of mostly old European stuff. Send offers/tradelists to: Rudiger Thomas, Wallstr 21, 40213 Dusseldorf, Germany. Fax ++/211/32 40 62

ATTENTION BANDS: The Jigalos are a band from PA, and are looking for bands to do a split 7" with. We kinda sound like Propagandhi and Strung Out with a very heavy Minor Threat influence with a few twisted metal parts. Write if interested. Also demo tape out $4 cash, 14 songs. Jigalos, 266 Wellington Way, Red Hill , PA 18076

I HAVE ACCESS to the world's largest research firm! Get all the information you've ever wanted on any band or subject. At least 10 pages guaranteed. A refund will be sent within 48 hours for any unavailable subjects. $10 per subject/band. Send well hidden cash or blank money order to PO Box 10280, Spokane, WA 99209.

LOOKING FOR 7"'s, 10"s, ep's, lp's, flexis, picture discs, of these bands: Venom, Celtic Frost, Kreator, Morbid Angel, Deicide, Possessed, Death, Cannibal Corpse, Sepultura, Slayer, Sodom, Pestilence, Samhain, Dead Can Dance, Carcass, Emperor, etc. I will pay good price, for these items! If you have got other stuff for sale, send a list. I will be interested in what you have. Please state description of condition, with set prices or I can offer a price. Write me at: Krispyn Joelya, 2942 Kinsey Ave., Des Moines, Iowa, 50311

SELLING - IGNITION (both singles), Gang Green - Skate To Hell, Blitz (No Future Oi6), Attak - Today's Generation ep, Special AKA, Live (Two Tone 7"), Bad Manners - 3 7"'s on Magnet with ps, Effigies - Remains Nonviewable. $20 - $25 each or offers. Must sell. Trent Reeve, 6-120 Regina St. North Waterloo, Ontario N2J 3B2 Canada

FOR SALE/TRADE: rare punk 7"'s/12"'s incl. many Bloodstains/KBD type items. Send $1 for list to Mike c/o 50 Lorong K, Telok Kurau, Singapore 425666 or e-mail thw@pacific.net.sg

BANDS WANTED: for upcoming Counterfeit Entertainment compilation cd. All bands will be considered. Send demos and write for information to: Counterfeit Entertainment, PO Box 281, Torrance, CA 90507

CRANK/NANCY VANDAL split 7" ($4 ppd), Meanderthal "Yoil!" new 5 song cdep of ultra melodic punk ($5 ppd). All You Can Eat/Lawnsmell split cd (last copies!!) ($8 ppd), cash only to: Blind Records, 118 Ashley St. Chatswood, NSW 2067, Australia

SELLING MOST OF my record collection with over 5,000 lp's, ep's, videos, t-shirts. Crass, Discharge, Misfits, Peni, Bad Religion, Straight Edge, Pistols, 7 Seconds, X, Clash, etc. Will do trades. Send a sase to 6600 E. Olympic Bl. #402, Los Angeles, CA 90022

GET OFF THIS ROCK! 7" EP Knumbskulls, Public Offender, Sticklers, Crawling Chaos, Petty Fords, Catalogs, Brick Fight. Buy it sucka!!! $5 ppd. U.S. cash/m.o. No checks please. rusty records, P.O. Box 37974, Honolulu, Hawaii 96837.

SALE/TRADE/BUY hc/punk records. Big list with lots of hc/punk of Dischord, Touch x Go, Revelation, Pusmort, Scap a Ham, Bacteria Sour, Japan hc. Please send a IRC or US$ for a big list! Axl Henrmann, 6 el Senkincher Str27, 13583 Berlin Germany.

VIDEOS! Hundreds to choose from; Germs, Y.O.T., Slayer, Hyenas, Assuck, Devo, Marduk, Go-Gos, Strife, Stones, Tad, too much to list, for a free list: 3GV; PO Box 793, North Olmsted, OH 44070.

CANADIAN PUNKS!!! For a catalogue full of cheap pop-punk, garage, and '77 sounds on vinyl and CD from too many labels to mention write to 1000 Leafs, County Fair PO Box 23017, Thunder Bay, ON, P7B 1K0, Canada. Non-Canadians try Mutant Pop.

LIVE AUDIO TAPES shows - Spazz, Fanatics, Agents Of Satan, Asshole Parade, Eldopa, FYP, Submachine, Behead The Profit, Avail, Blackfork, No Less, Casualties, Logical Nonsense, Ojorjo, Groovie Ghoulies, Less Than Jake, Today Is The Day, Bloodlet, Kiss It Goodbye, Suppression - All shows are for trade only, on list no deal! Send list to - S.A.W, 1414 Shiloh Rd. #1014, Plano, TX 75074

WANTED: Old hardcore, test pressings from the likes of Dischord, X-Claim, Touch & Go, Revelation, Wishing Well, NYHC, anything really. Hell, if you have standard presses of the records I'll take those too. Will buy or trade. Also looking for Freestone and Hollywood Squares and other obscure punk as well. Please send lists: Ben, 4109 Maryland Ave., Bethesda, MD 20816 (301) 613-1195. shupe@erols.com

AUCTION STUFF: Necros; Larm; Anti-System; Mob 47; S.O.A.; Rupture....From sxe to power vio. Send $2 for list to: Th. Peret/8 Rue Carolus Duran/75019/Paris/France.

GET "HEPPED UP On Goofballs"! The Piss Shivers CD that's flying off the shelves. D.I.Y. punk rock grandeur for a mere $3.00 (postage paid). Payable to Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505. Distros/traders get in touch.

OPERATION IVY "Seedy" bootleg cassettes. $7 ppd to PO Box 10280 Spokane, WA 99209.

"RUMORS FROM The Air-Conditioned Tiger Pit" 13 band, 26 song punk rock compilation CD. With: Piss Shivers, Christian Science A.D., Bomb Squadron & more. $6.00 (postage paid). Payable to Cedric Crouch, c/o Spine Punch Distro, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

HARDSHIP new 2 song 7" out in June/July on Tombstone Records for $4 ppd. Only 200 pressed and numbered, so get 'em now! S/T 12" EP still available for $7.00 ppd and Bastard Children...split 7" for $3 ppd. Send cash/m.o. to: Stealth Ordeal, 2825 E. Burnside #148, Portland, OR 97214.

I'M LOOKING FOR 4 good bands, preferably hardcore, for a 7" comp. There is no theme yet, and it probably won't be out until late 98', but it's better to plan early. Send demo's to: Stealth Ordeal Records, 2825 E. Burnside #148, Portland, OR 97214

BOOTLEG VIDEO trading post! Are you sick of greedy fuckers like Merle Allin, P. Demattai, and a few others asking for $30 a video? VIVA LA REVOLUTION! I have a 40 page catalog full of everything they have! Punk, ska, rockabilly, art, pop, horror, celebrity porn, weirdness, and evil, and will trade for just about anything weird, sick and twisted! Send $3.00 for the Almighty video catalog (it costs me #3.00 to print the catalog and send it) to Ryan Almighty, 737 Wood Ave., Loves Park, IL. 6115.

MAXIMUMROCKNROLL classifieds

FREE CABLE PUNKS! Laid off punk cable worker shows how to build your own descrambler with only 7 Radio Shack parts, for under $13! 7 step instructions anyone can do . Fast service, you will receive in 2 weeks guaranteed! Send well concealed cash or $10 money order to: Ed, PO Box 157 West Sayville NY 11796

FREE HBO, PLAYBOY, SHOWTIME! Laid off punk cable worker tells all! Build a descrambler for under 13 bucks with 7 Radio Shack parts. Very easy to do, simple 7 step instructions sent immediately! Send $10 well concealed cash or money order to Ed Duckfield, PO Box 157, West Sayville, NY 11796 DIY punks!

FEELING NICE! How about sending money to: Jeremiah Jenkins, 259 Kimball Rd. Luray, VA 22835. Make checks and mo's to Jeremiah Jenkins. Why? Because your cool.

SPIKED LEATHER, bondage, s-m. Pyramid belts, collars, wristbands, restraints, spikes, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made corporate leather-ware? Guaranteed highest quality at low prices. Custom orders also accepted. Send stamp for catalog to: B. Leather, 2072 Richfield Dr., Dayton, Ohio 45420 and on the web: www.delrio.com/~nate/sl/main.html

PAMELA ANDERSON & Tommy Lee's home movie (incl. lots of uncensored xxx scenes) This is exactly what you've been waiting for!! VHS only, $20 US/ $25 world ppd. Send cash to: Jun Kato; 6231 N. Whipple St, Chicago, IL 60659 USA

GIRLS! GIRLS ! GIRLS! The new Sugar & Spikes clothing catalog is out now! And we didn't forget the boys either. There's hot shirts for cool boys in there too. Send a SASE to: Sugar & Spikes, #9 St. Mark's Ave, #1L, Brooklyn, NY 11217

DOING A PAPER on domestic violence & abuse toward women & men. You're encouraged to submit materials, articles, personal artifacts, photos, etc. for review. Contributors recieve conclusive findings. Names held on request. M.D.C., PO Box 8177, 65801, USA.

NEW ZINE, needs scene reports from remote parts of the world. Punk art, anything original something from the norm. A mention and free zine if you contribute! Steve K., 16 Eastwick Ave, Taunton Somerset TA2 4Ay England, Planet Earth

KISS VIDEOS! Tons to choose from. 70s, 80s, 90s with makeup, without, reunion tour shows, promos, interviews. The greatest show on earth at the cheapest prices around. For a free list write to 3GV, P.O. Box 793 North Olmsted, Ohio 44070

LONELY GIRL who is tired of being isolated in a small town, would like to share opinions with anyone who has something to say. Into: Shows, tape trading, writing... Anyone who wants to help me get out of my boredom, please write! Sarah Goodman/1396 Gration/Saint-Blaise/Ouebec, JOJ 1WO/Canada.

CONTRIBUTIONS NEEDED for a book consisting entirely of writings from punks (and the like) from around the world. All proceeds go to charity, so please write for more information: Walklor/PO Box 533 / Huntington Station, NY/11746.

HIGHSCHOOL ZINE SPY wants you! 15 y/o needs superfantamazic bands for up & coming record label. Specializing in pop / punk / 80s tunes but not limited to. Together we can dedorkify the world! Please send demo: natalie; Box 3853; Beverly Hills, CA 90212

BRAZILIAN FANZINE, in English, searching for stuff to review. Bands, send your stuff (none style defined): music (its price), lyrics (it's fundamental), biography, logo, pictures, etc. Other 'zines wanting to get reviewed/contribute - get in touch! We also need contributors all over the world, dealing with the following issues: international (political & news), books, comics, illustrations/drawings, scene reports, oddities in general...we also can get you Brazilian stuff in exchange for some records we want. People only wanting info, make sure to include an IRC. Every help is welcome! Send it all to: CX. Postal 17072, 02399-970 - Sp/Sp, Brazil.

SICK PUNK? Are you a punk suffering from a disease or health problems? I want to put together a zine and I need to hear from you? How does your illness affect your involvement in the scene? ETC! Please write! 771 Euclid Ave. apt #1; Toronto, ON; M6G 2V3; Canada. or: P-nuts@bigfoot.com

WRITE TO ME. I am sick of seeing people who are the poster children for the word shallow. Will respond to anyone. Send zines, pictures, letters, etc. to trade. Danny; 7130 Arbutus St.; Huntington Park, CA 90255

ANGRY SCUMPUNK SOUL outta control thrown in jail for bullshit reasons could really use letters from like minded individuals, he used to do a zine called Underground Chaos and writes some serious poetry you know the real shit! Ray Shermesser 5267368D13, Farmington Correctional Ctr. 1012 W. Columbia, Farmington, MO, 63640-2902

MAGS FOR SALE - "If Life Is A Bowl Of Cherries..." photo zine. "Welcome To Cruise Country" photo zine. Ink Disease #6, 7, 9, 10, 11, 12 - fantastic photos, interviews, one of the great old zines. If you're looking for the above, make an offer. Trent Reeve, 6-120 Regina St. North Waterloo, Ontario, Canada N2J 3B2

NEW ZINE: Counterfeit Illustrated is looking for all types of contributions. Articles, cartoons, your views, classifieds, etc. Anything accepted. Bands send demos to be fairly reviewed. Send stuff to Counterfeit Entertainment, PO Box 281, Torrance CA 90507

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VIDEO WANTED! The Damned, 1997-1998 U.S. tour, The Clash, 1979-1985, Red Rockers, 1983-1985("china" hit!), The Cult, 1985. Fuzztones, Dickies and The Nomads. Write with info to: Cyril Ruth/350 N. Woodlawn/Metairie/LA,/70006.

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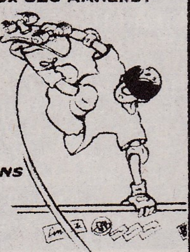

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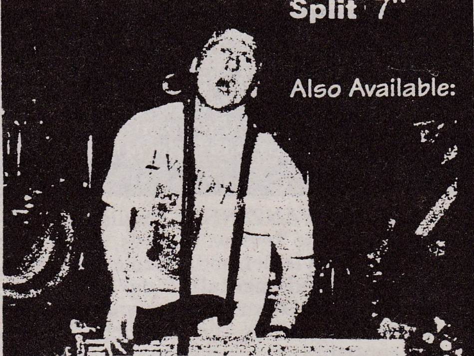

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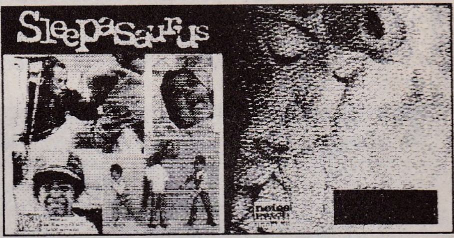

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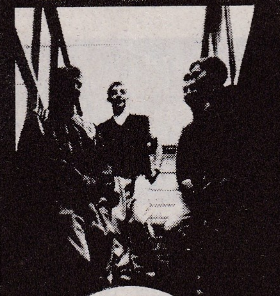

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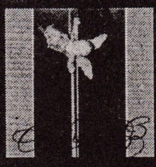

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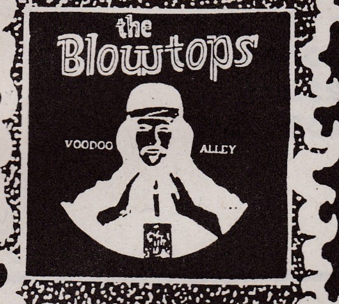

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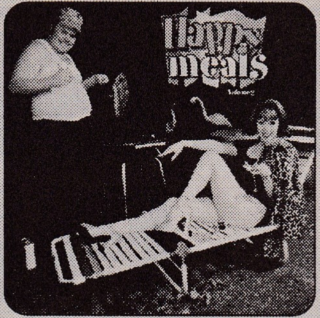

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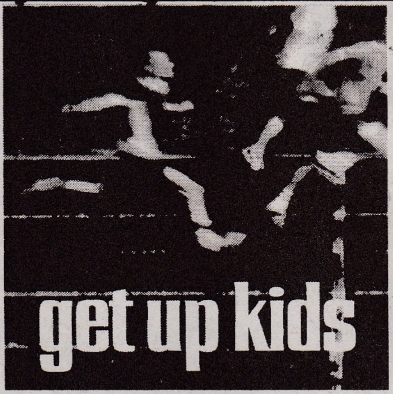

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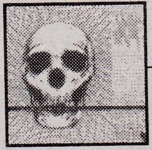

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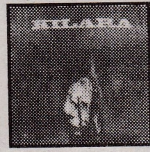

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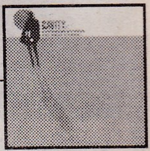

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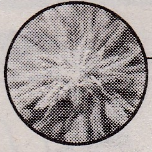

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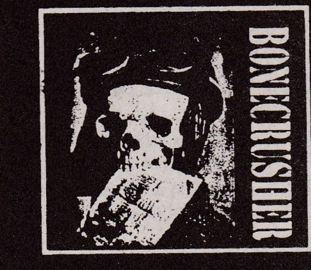

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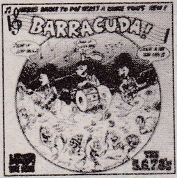

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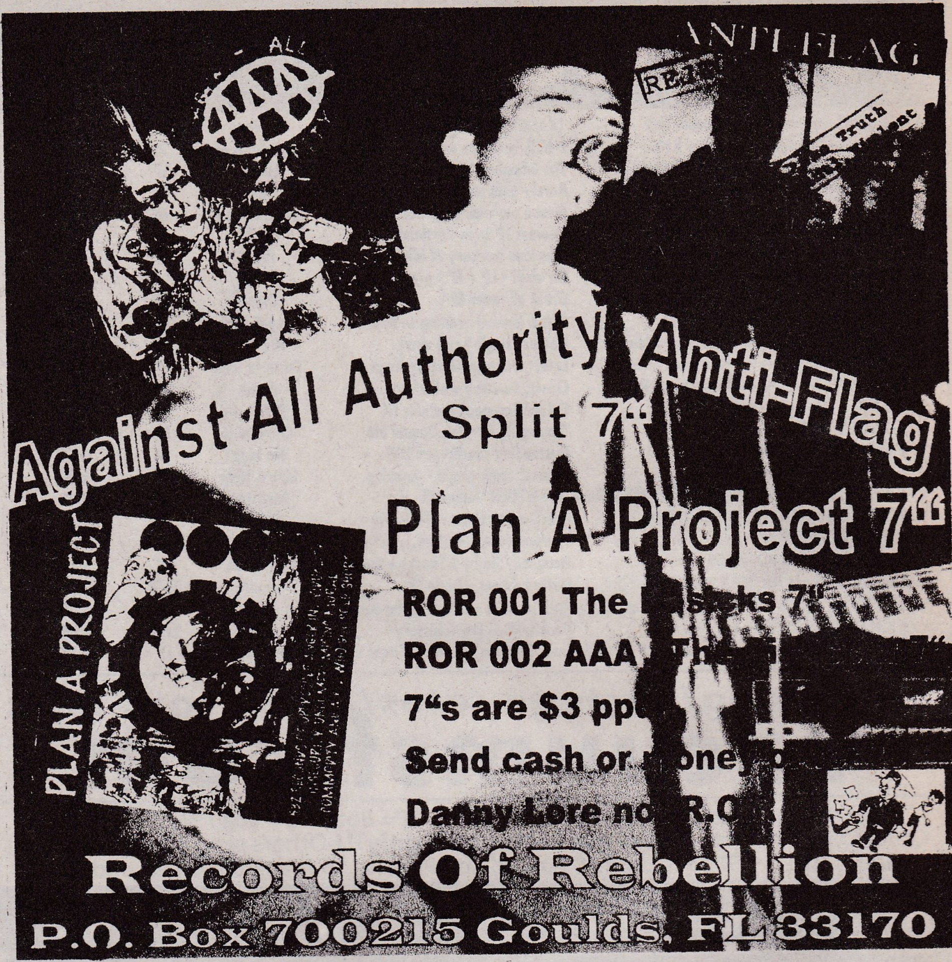

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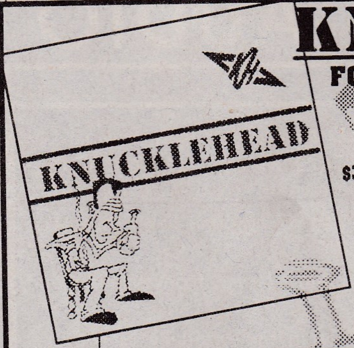

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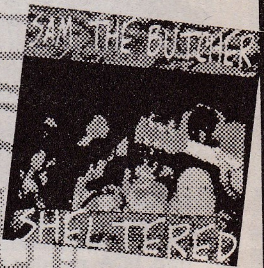

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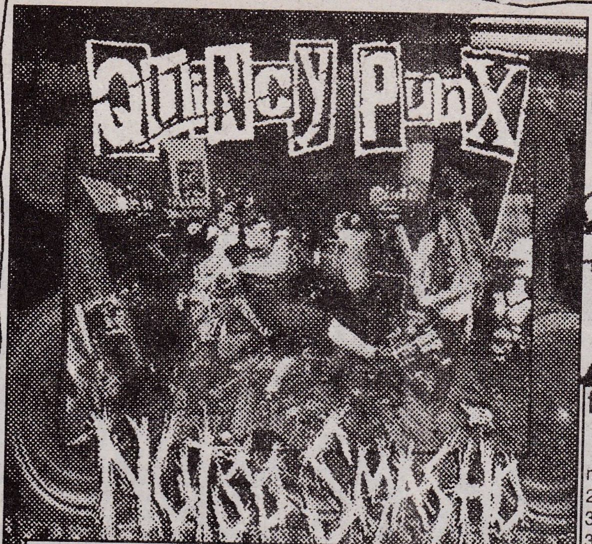

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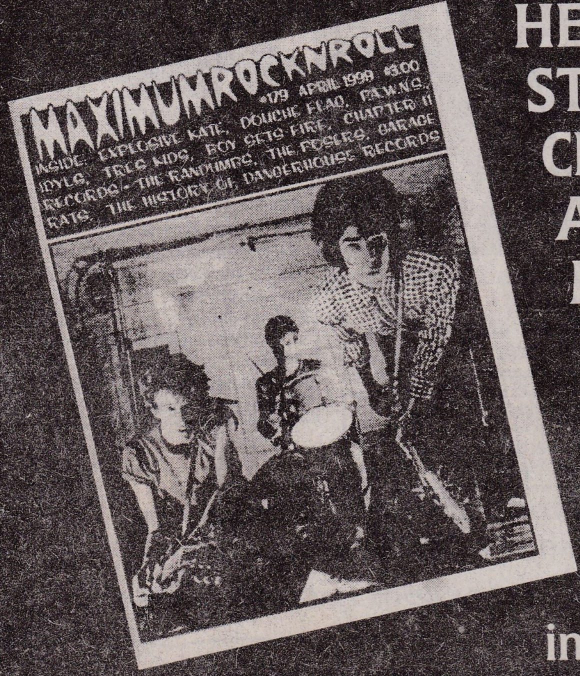

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